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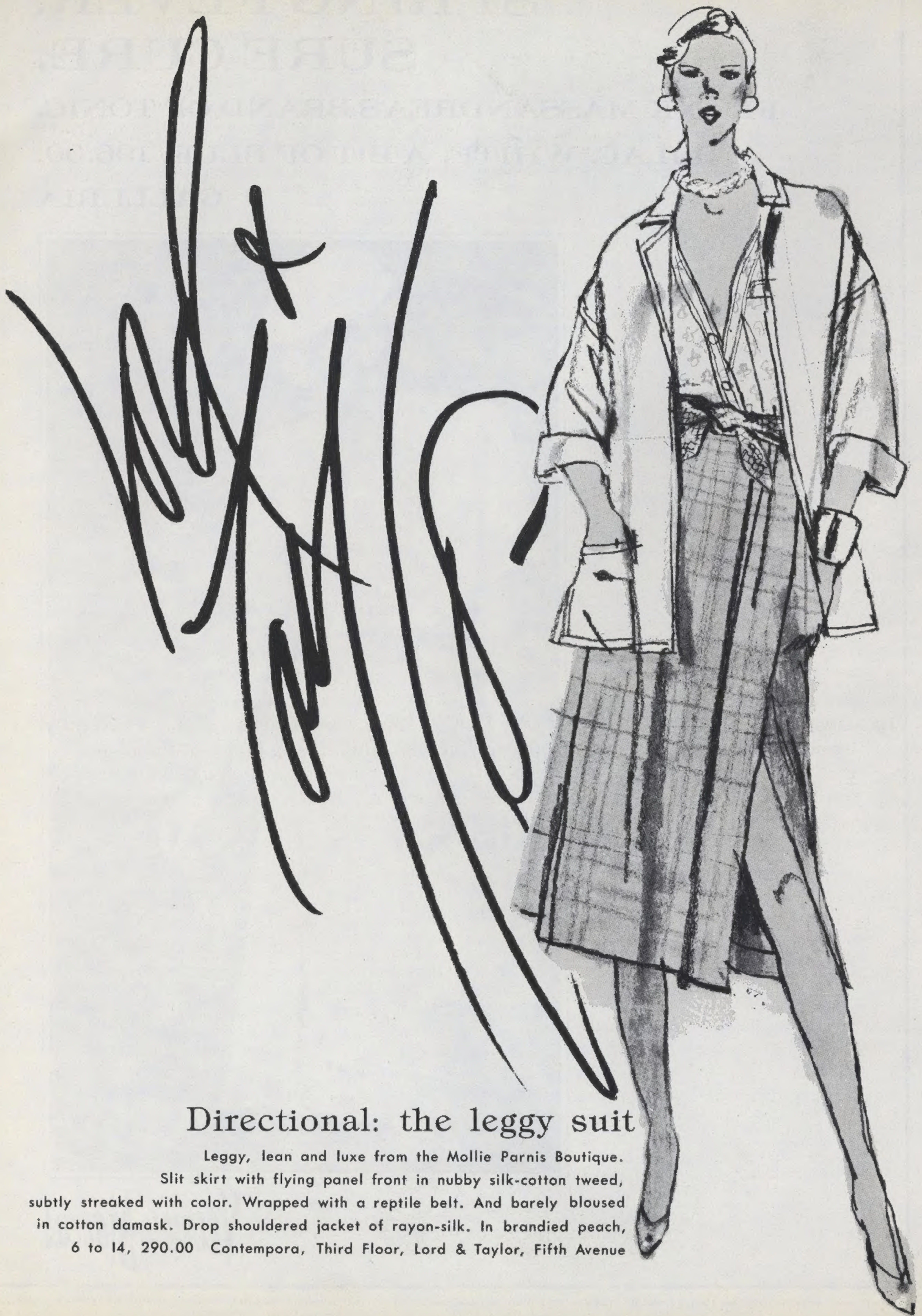
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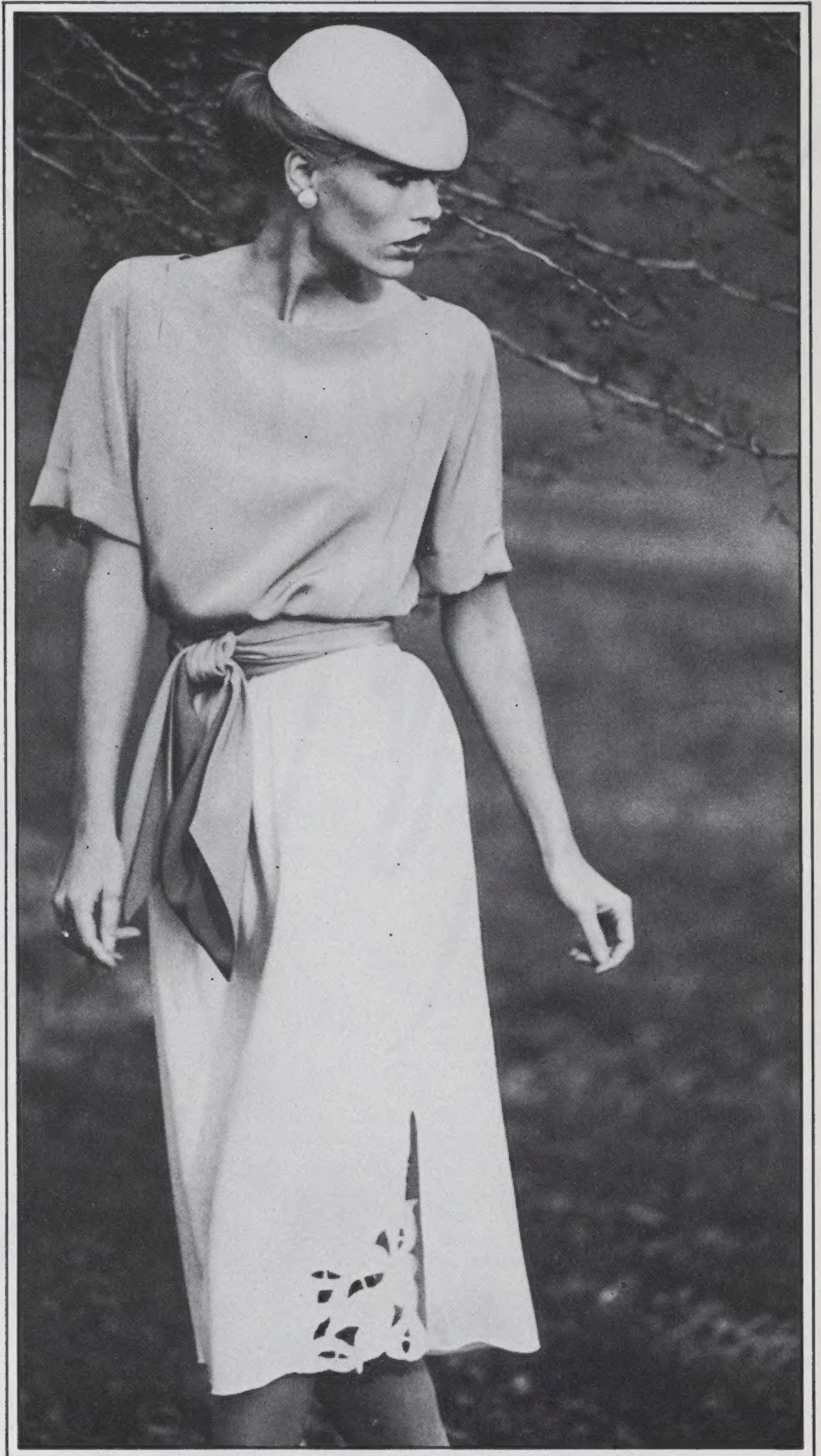
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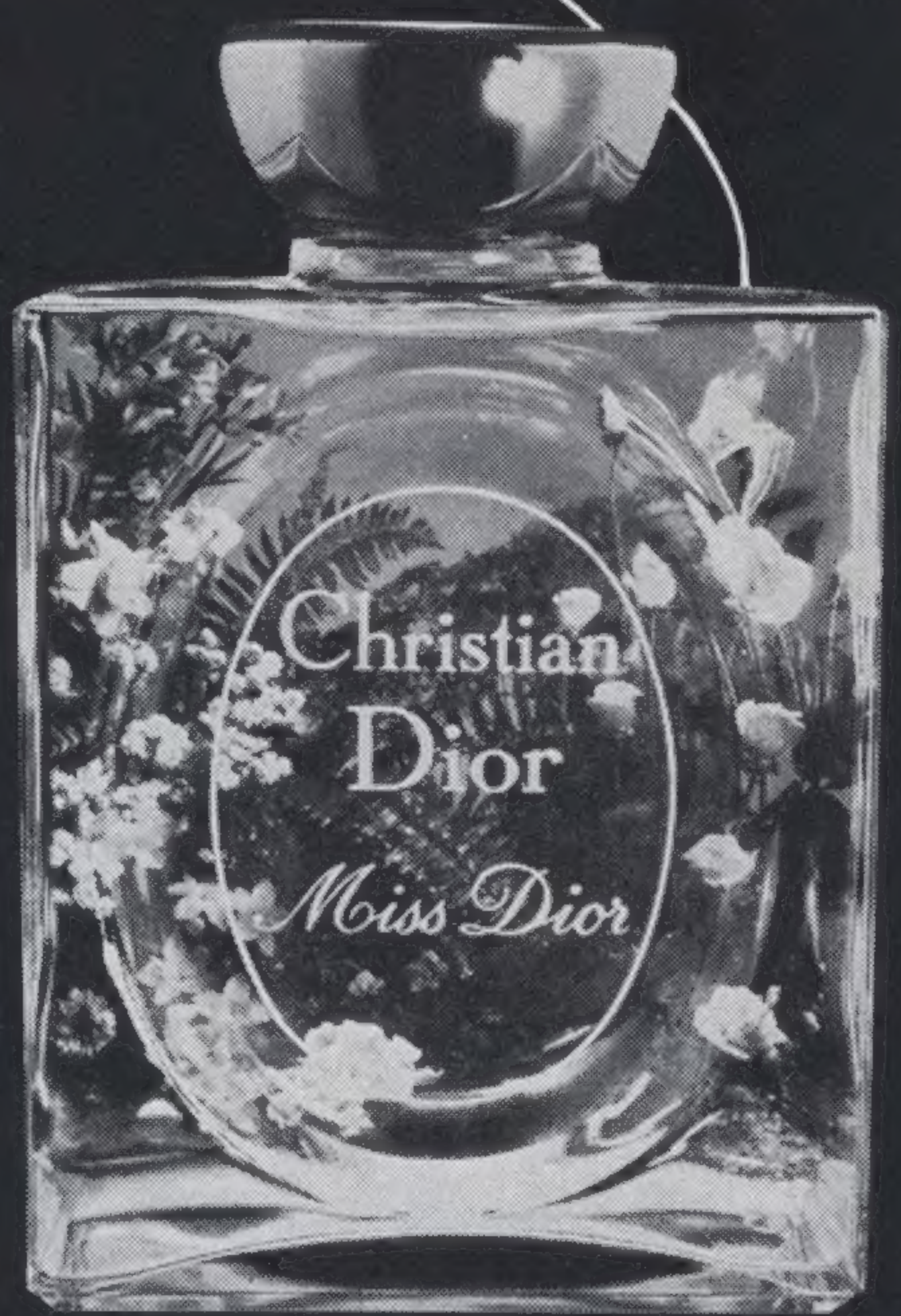
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VOGUE®

- FASHION**
 30 Fashion . . . What's Coming
 99 Vogue's Eye View: News at the waist
 101 Point of View: For '79: How to tell the best of the news from the rest of the news
 102-111 Upbeat All the Way—live-in clothes for '79
 112-119 Fashion Finds: Seasonless/cold-weather/new designers
 120-127 The High Points from Paris and Milan
 156-167 The Standouts . . . the top warm-weather looks photographed on Florida's Island Coast
 168-169 Vogue Patterns . . . The Standouts—black-and-white prints
- BEAUTY AND HEALTH**
 32 His Looks Now
 38, 40 Hair Now
 52, 56 Beauty Now
 72 Health. By Melva Weber
 75 Beauty Now
 82 Eyes Only
 84 Beauty Q & A
 139 The Scarsdale-Diet Rage. By Melva Weber
 146-155 Good Health Habits: Be Good to Yourself:
 146 John A. Knowles, M.D.: It's All Up To You
 148 D. Mark Hegsted, Ph.D.: Diet Basics; Ernst Wynder, M.D.: What Is a Normal Diet?; John H. Laragh, M.D.: Hypertension, A New View; Theodore Cooper, M.D.: Stress, How To Manage It
 150 John L. Marshall, M.D.: Exercise Basics; Your Personal Parcourse
 152 Richard B. Stoughton, M.D.: Skin-Care Basics; Howard M. Maibach, M.D.: Know Your Skin
 154 Kenneth A. Arndt, M.D.: Hair-Care Basics; Kenneth Battelle: Hair-Color Basics
- PEOPLE ARE TALKING ABOUT**
 18 What's News, What's Coming: Movies, Art, Restaurants, Recordings, Books, TV, Collecting, Taxes, Sports
 48 Money: Tips for Two Who Live as One. By William Flanagan
 96 Between Us. By Lorraine Davis
 128 People Are Talking About . . .
 128-131 Lauren Bacall—The Lady Is the Tiger
 130 A Love Letter to Bacall. By Brendan Gill
 132-139 What Counts, '79—People, Trends, Ideas
 133 Alan Alda: What Makes a Woman's Man? By Gloria Emerson
 134 Five Ideas That Can Change Your Life in '79. By Gloria Emerson
 136 Art for '79 Eyes. By Barbara Rose
 138 The New Discipline. By Amy Gross
- LIVING**
 34 For '79, Get in Touch with Your Houseplants. By Ma Anand Prita
 58 Food '79: Ten Dishes You'll Love To Cook.
 70 Design: Ideas and Trends. By Barbara Plumb
 76 Wine: A Cellar You Can Drink from Now. By Barbara Ensrud
 140-145 Marietta Tree: People Come First. By Edith Loew Gross
 170 You'll Never Eat Lighter or Better: New Tastes, Textures. By Arthur Gold and Robert Fizdale
- TRAVEL**
 87 Travel Now
 90 Florida's West Coast Islands. By Despina Messinesi
 93 Bareboating in the British Virgin Islands. By Joan Alleman Rubin
- IN EVERY ISSUE**
 12 Masthead
 12 Your Letters
 56 Vogue To Go
 66 Horoscope. By Maria Elise Crummere
 185 Travelog

BEAUTY ON OUR COVER Peggy Dillard and makeup that's more than glorious color—Orlane's B-21 Cosmetic Treatment Collection. It's formulated to do your skin good the whole time you have it on . . . all of it—Les Turquoises Eyeshadow to Rubis Lipstick to Bronze makeup. Makeup, Way Bandy; hair, Kerry Warn at Molton Brown, London. **FASHION** Geoffrey Beene's brilliant-color dressing in silk: magenta jacket (Abraham), mauve blouse with red/green/blue collar, green pants (Taroni). About \$1,580. Late Feb., Bergdorf Goodman; Nan Duskin; Marshall Field; Neiman-Marcus. Glass-stone choker by Celia Sebiri, about \$120. Saks Fifth Avenue; Charles Sumner; Marie Leavell. Van Allen earrings, about \$14. Lord & Taylor; Garfinckel's. Photograph, Albert Watson.

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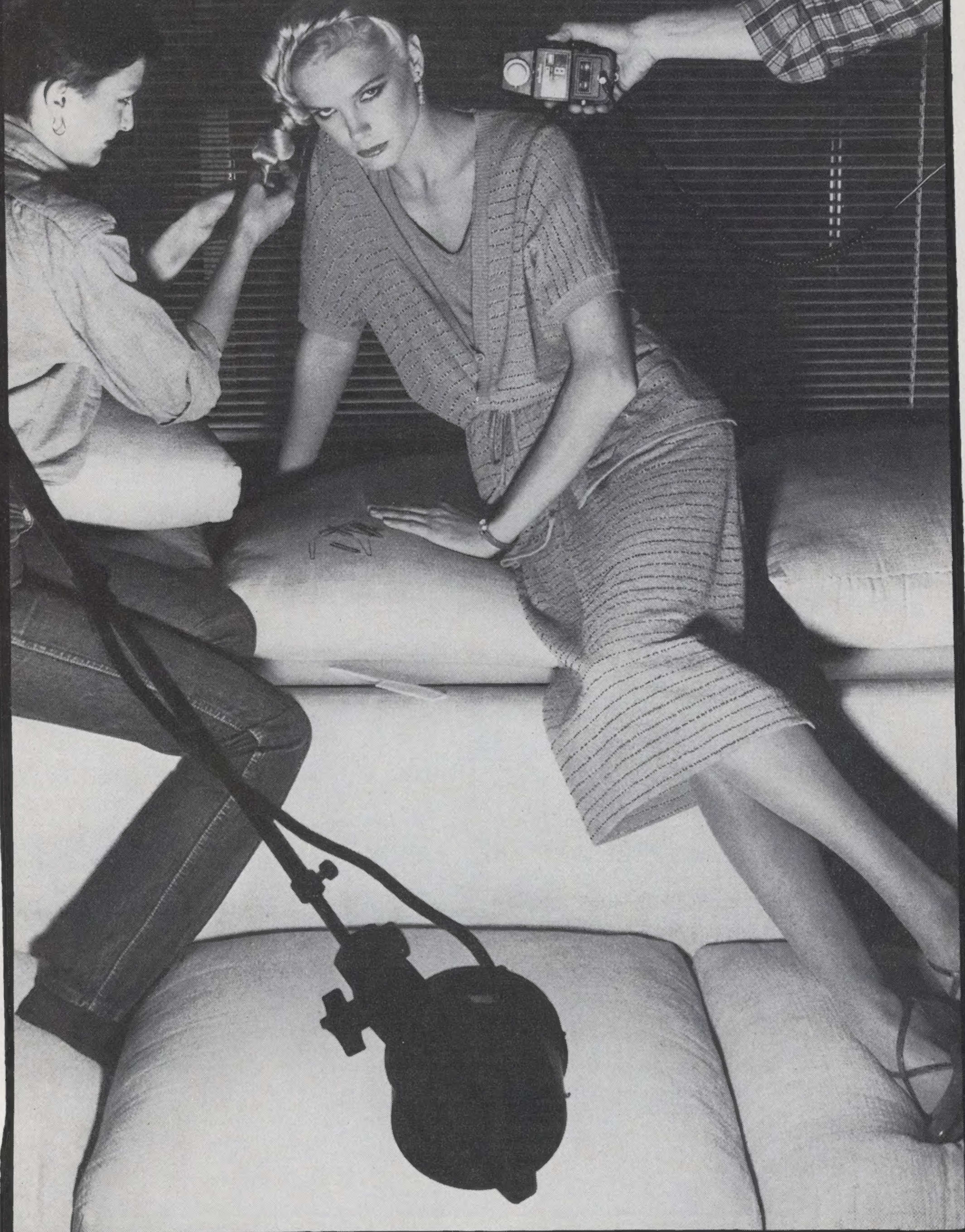
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Your Letters

Not sorry now

I have been inspired on numerous occasions to write you with my compliments on your Women Now articles as I feel it's as important for us to allow reasonable changes in our opinions and viewpoints as it is in our fashions. However, my pen never quite got to the paper before some other necessary communication popped up and took precedence, but Jane O'Reilly's article ("Why Women Apologize," November) on our female habit of improperly apologizing for a myriad of unavoidable happenings, and our inability to accept compliments with pride and graciousness, made me sit down and send off my first, albeit overdue, letter to you.

My mother was a lovely, talented lady who, regardless of her perceived sincerity of it, never accepted a compliment from me with a perfectly fine "thank you," and I vowed never to follow in her footsteps. . . . I accept any praise for my achievements appreciatively and proudly. . . .

I've also heard the daily rash of "I'm sorrys" from people who could not have

possibly controlled the event for which they were apologizing. I sometimes feel that it is their convenient way to avoid communication, i.e., they've accepted the blame, apologized, subject closed.

There are two clear dangers in succumbing to either malady: it's entirely possible that you will stop receiving compliments altogether, and you may legitimately say you're sorry some day, and not have it noticed. . . . Please extend my appreciation to Ms. O'Reilly for her amazing perception and charming delivery of the piece, and tell her I'm not sorry I wrote this letter!

Lindy M. Laher
Hialeah, FL

Budding department?

I was delighted to see that you have finally instituted a gardening department, written by the formidable Ma Anand Prita no less.

If my memory serves, you have never had such a column in the past. I hope that now we can look forward to continued, solid advice on indoor gardening. For example, which plants will flower indoors, and what about indoor trees and tropicals?

If Ms. Prita is as helpful in Vogue as she was in her book, *Greenworks*, you will be
(Continued on page 32)



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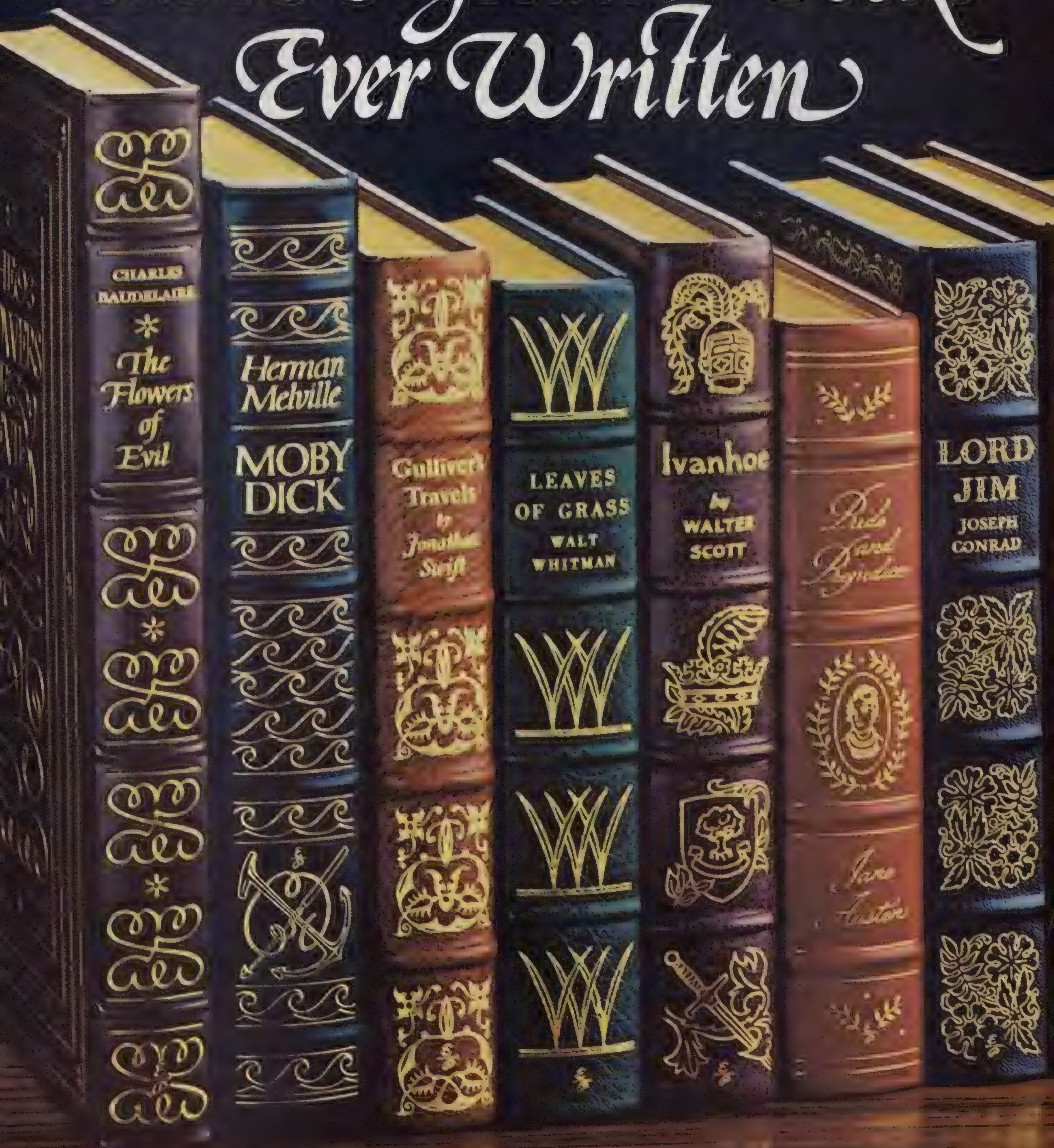


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(Continued from previous page)

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Movies

By Rex Reed

Television used to be where old movies went to die. Now it's where new, exciting, challenging movies go to be born. The reason I'm thinking about this at the beginning of a new year is as nagging and irritating as a New Year's hangover. Katharine Hepburn will appear this month in a CBS television movie remake of *The Corn Is Green*, directed by George Cukor, and I'm damned if I can figure out why this event is taking place on a screen the size of a special-delivery stamp and not on the big screens of the nation's movie palaces. It's a perplexing notion—one I've avoided facing, considering how little respect I have for the televi-



Katharine Hepburn, above: an inspiration in CBS-TV movie "The Corn Is Green"

sion medium—but one we might as well face with humility: the movie business is sinking like the *Andrea Doria*, and the moguls who are running audiences out of the cinema have only themselves to blame. The movie industry is overcrowded with fools, and television is where the bright actors, directors, producers, and writers are turning. Small wonder audiences are staying home in record numbers.

What they're staying home to see are the kind of movies they grew up loving: Movies with plot, character, atmosphere, dimension, texture, and recognizable human emotions. We all know about *The Autobiography of Miss Jane Pittman*, *Holocaust*, *Centennial*, and *Rich Man, Poor Man*—distinguished television movies that had been turned down by every studio in Hollywood. But there were also such TV movies as *The Gathering*, in which Maureen Stapleton and Edward Asner explored the illuminating pain of family survival. Television has covered the subjects of adoption, homosexuality, adultery, Women's Liberation, as well as the painful childhood of Judy Garland, and the legend of Howard Hughes.

The movie industry, meanwhile, has forged blindly ahead, spending \$40 million on *Superman*, untold millions on sharks, and \$28 million on a Black rock version of *The Wizard of Oz*. "Anything below \$10 million is considered a B-movie," says one film executive. "We can no longer afford to make B-movies. All of the B-movies are on television. When audiences go to movie theaters, they expect a big deal." This is the kind of corporate stupidity that is rapidly sending Hollywood studios into corporate bankruptcy.

While Hollywood shrank with horror from the subject of breast cancer, over fifty million households watched CBS-TV's drama *First You Cry* and felt enlightened, instructed, and uplifted by it. And nobody has to go out any more to see "big deals": television is providing some "big deals" of

its own. Robert Stigwood, the czar who brought *Saturday Night Fever* and *Grease* to the big screen, has just pumped millions into NBC-TV's two-hour movie *Charleston*, filling the home screen with enough post-Civil War reconstruction pageantry to make *Gone with the Wind* look like an animated cartoon—at a fraction of the cost.

All of which leaves me staring blankly at movie screens, bewildered and sad. The wasteful extravagance of money and talent Hollywood is showering on mindless films about witches, gangsters, train robberies, and poisonous bees might seem humiliating to critics who have to write about them: but they are brain-atrophying to audiences who have to sit through them. That's why I'm starting off this new celluloid season glued to my TV set, watching Katharine Hepburn in *The Corn Is Green*. Until Hollywood makes more movies that reflect the crucible of human experience, I'm going to have more fun watching real people twenty-one inches high than I would if I were to watch ten-foot-tall zombies in CinemaScope and stereophonic sound. Besides, the popcorn is better at home.

Art

By David Bourdon

Edvard Munch: Symbols and Images
National Gallery of Art, Washington, DC;
through February 19

Anxiety, torment, and melancholy are recurrent themes in the work of Edvard Munch (1863-1944), the Norwegian who, around the turn of the century, produced some of the most haunting images of *fin-de-siècle* malaise. Munch did not recoil from portraying grim scenes of lust, betrayal, illness, and death; but his major preoccupation was the antagonism between the sexes, specifically man's helplessness in the confrontation with salacious, devouring women.

Munch's childhood apparently prepared him for the worst. He was only five when his mother died; later, he watched his older sister die of tuberculosis and his father become morbidly religious. During the 1880s and the early years of this century, Munch spent much of his time in Paris and Berlin, painting many of his most important works. His distinctive style combines the rhythmic contours of Art Nouveau, the exaggerated coloring of Gauguin, and the psychological themes of the Symbolist movement. In Germany, Munch influenced the Brücke artists and played a key role in the development of Expressionist painting.

Munch's treatment of women is significant because it exemplifies the more "liberated" attitudes of his era. Women, in his view, performed a "dance of life," a biological cycle with three stages: virgin, temptress, and widow/mother. Young and aged women were seen as equivocal creatures; those in between were seen as destructive forces, undoers of men. Munch pictured women as Eve, as vampire—even as a nude, come-hither "madonna" flanked by fertility symbols. He was particularly wrathful toward an enigmatic redhead, Dagny Juell, who evidently modeled for him in Berlin, then left him to take up with his good friend playwright August Strindberg. Later, Juell married another of Munch's friends. The
(*What's News*, continued on page 20)

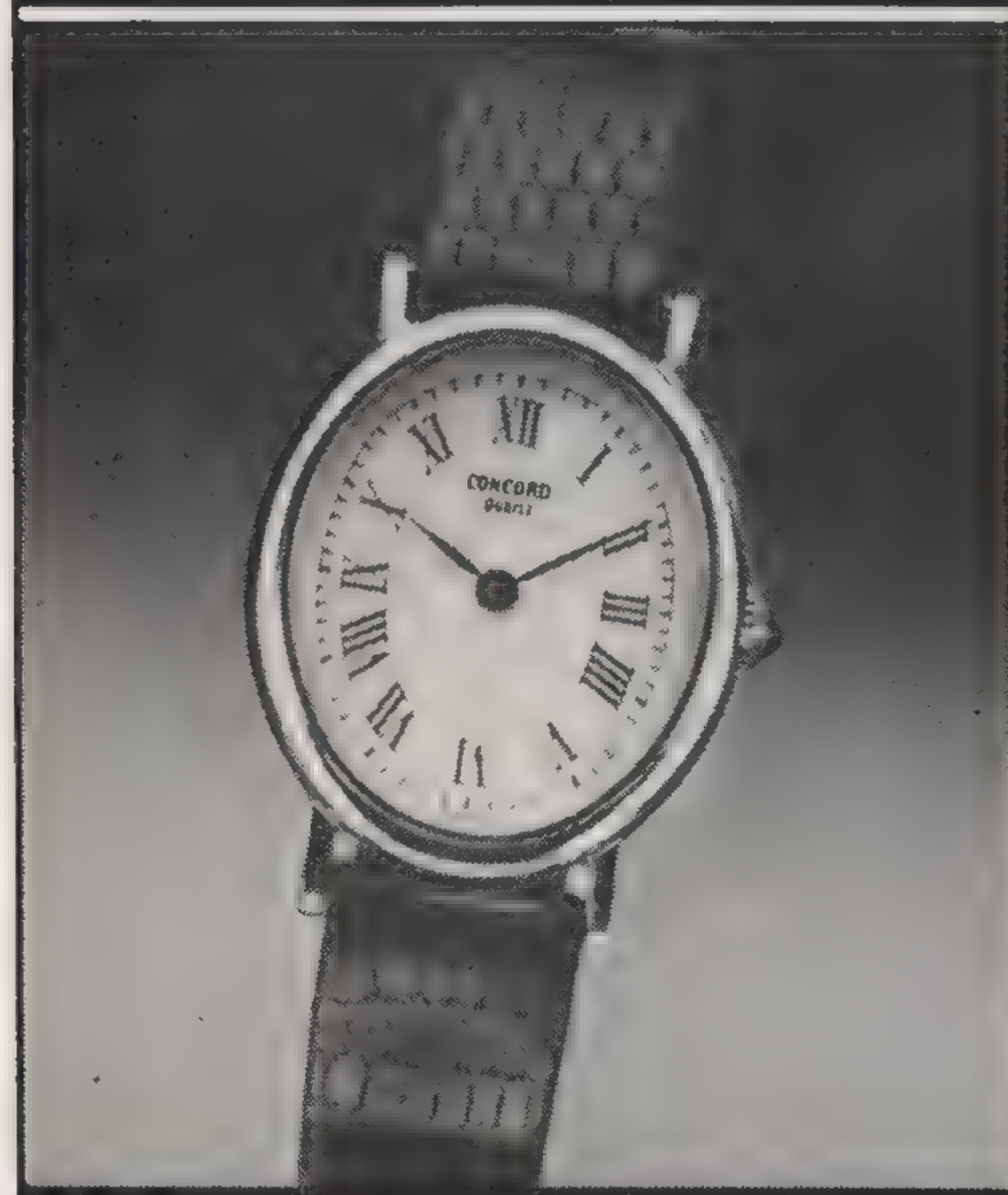
A "Madonna"—as seen by Edvard Munch





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WHAT'S NEWS, WHAT'S COMING

artist retaliated by portraying her in paintings and lithographs as a shameless wanton.

Since more than 90 percent of Munch's work is in Norwegian collections, the present exhibition, which contains 245 paintings and works on paper, represents a rare opportunity for Americans to see his work in quantity.

Fleeting Gestures: Treasures of Dance Photography

International Center of Photography, New York; through January 28

How can any still photograph convey the lively spectacle of dance—its sounds, tempos, movements, and lighting effects? It's a seemingly impossible task, yet photographers for more than a century have tried—often successfully—to evoke the glamour and vivacity of theatrical dancing. This excellent, enchanting show, containing some two hundred photographs, surveys dance photography from the 1850s to the present. The emphasis is on outstanding photographs rather than on famous performers, and the bulk of the material dates from the 1920s and '30s; but there are many startling inclusions, such as photographs initially made for Capezio and Danskin advertisements. While professional dancing dominates the show, there are scattered images of social dancing, from the 1940s' jitterbugging to today's disco styles.

Both dance and photography fans will thrill to such unbeatable duos as Edward Steichen and Isadora Duncan, Baron de Meyer and Nijinsky, Horst and Ginger Rogers, George Hoyningen-Huene and Serge Lifar, Barbara Morgan and Martha Graham. Some of the most arresting images are by photographers who did not specialize in dance photography: Walker Evans, for instance, photographed a pair of exhausted dancers in a rehearsal hall looking as depleted as Depression sharecroppers.

This provocative show easily could inspire several related shows and books, making vintage dance photography as popular as vintage fashion photography.

Where to eat now:

Café des Artistes



Jade Albert

Recordings

By David Sargent

When one thinks of large-scale classical vocal music, complete with solo singers, chorus, and orchestra, one thinks naturally of opera. Yet, even before opera emerged as a separate and viable form of musical entertainment, around the year 1600, there had been large-scale religious Mass settings and liturgical dramas. After opera had established itself firmly in the seventeenth century, Mass settings and various forms of religious drama, sometimes semi-staged but generally presented in concert form, continued to be composed as a separate and distinct genre.

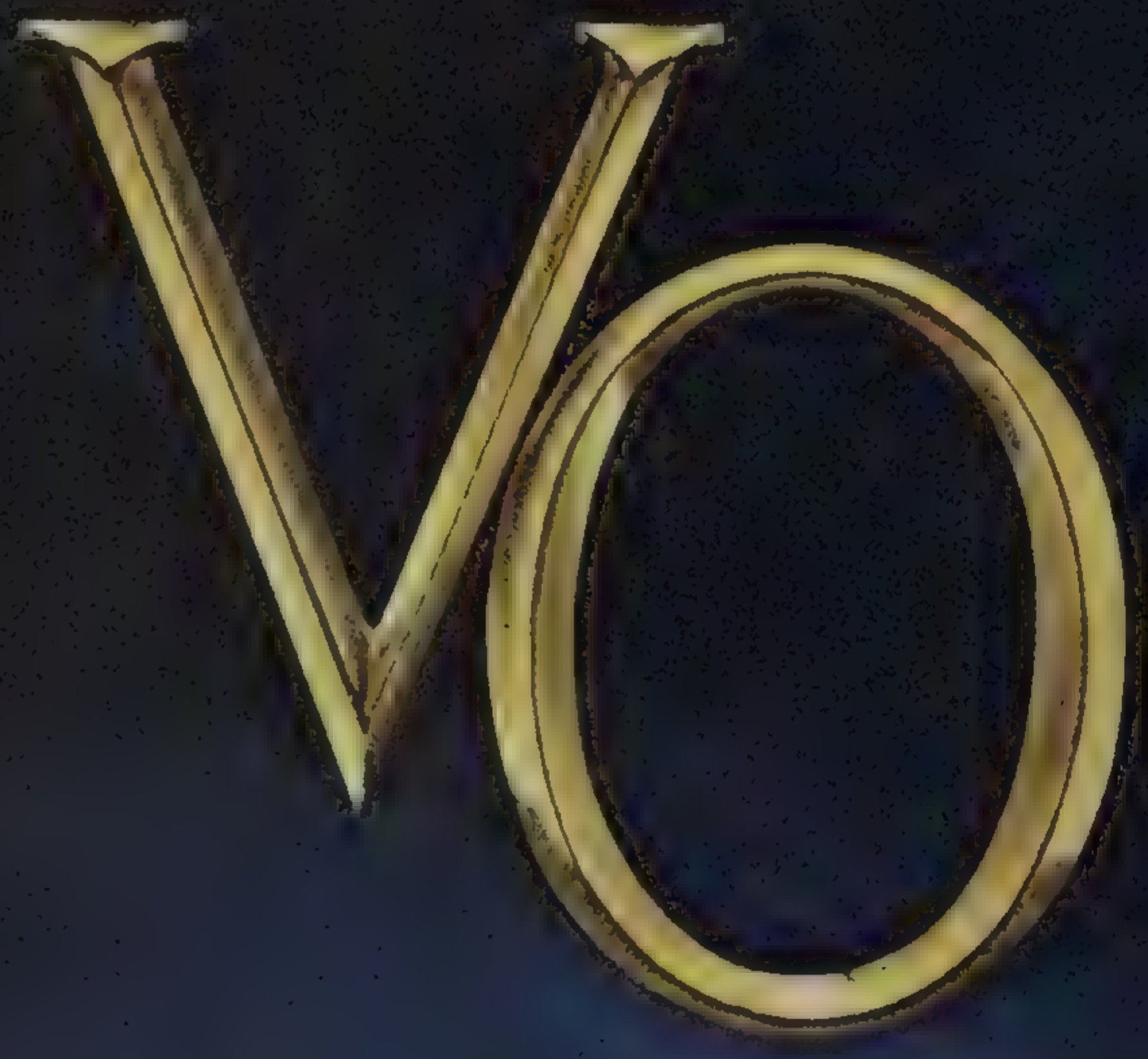
Bach's Mass in B Minor is arguably the best-known and greatest of all settings of the Mass text. Despite the patchwork history of its composition, it presents itself to us today as an indissoluble unity—a true marriage of musical intellect and emotionality. Of the many superb recordings of Bach's Mass, none surpasses Neville Marriner's new account on Philips Records. The solo quartet of Margaret Marshall, Janet Baker, Robert Tear, and Samuel Ramey is a bit more variable than on some sets (Tear, especially, sounds a little constricted). But the singing and playing of the chorus and Academy of St. Martin-in-the-Fields are simply glorious, and gloriously recorded, and the whole venture is conducted by Marriner with an innate stylishness and a sovereign sense of period style. It's the sort of recording that seems breathtaking and revelatory—even if you already think you know the work very well.

Beethoven's Missa Solemnis is so knotty and complex a work that it would surely overpower any actual church service, however grand; thus, like Bach's Mass, it is most often encountered in a secular concert setting. Colin Davis' new recording, also on Philips, sounds slightly constrained here and there—almost as if Davis were daunted by the work's demands. Still, his solo quartet (*What's News, continued on page 24*)

The Café des Artistes is the most unabashedly romantic restaurant in Manhattan. Bebies of pearly pink, very naked, enchantingly pretty Howard Chandler Christy ladies cavort on the walls (*left*). A huge baker's table heaped with verdant salads, fruits, gleaming salmon, glorious cakes centers the street-level room. All intensely Continental, suggestively rendezvous-in-Budapest: Hungarian-born George Lang, one of the world's master restaurateurs, created it. Everywhere: the lavish, but shrewdly controlled, Lang touch, especially in the wonderfully imaginative food—thinly sliced, delicately spiced and onioned sautéed calf's liver, under a garniture of ripe avocado; escalopes of fresh sturgeon, lightly sautéed, their savory richness enhanced by almonds, a bourride pungent with Aioli. Then The Great Dessert Plate—samples of everything including cakes from the kitchens of neighbors who do not count calories.

—LEO LERMAN

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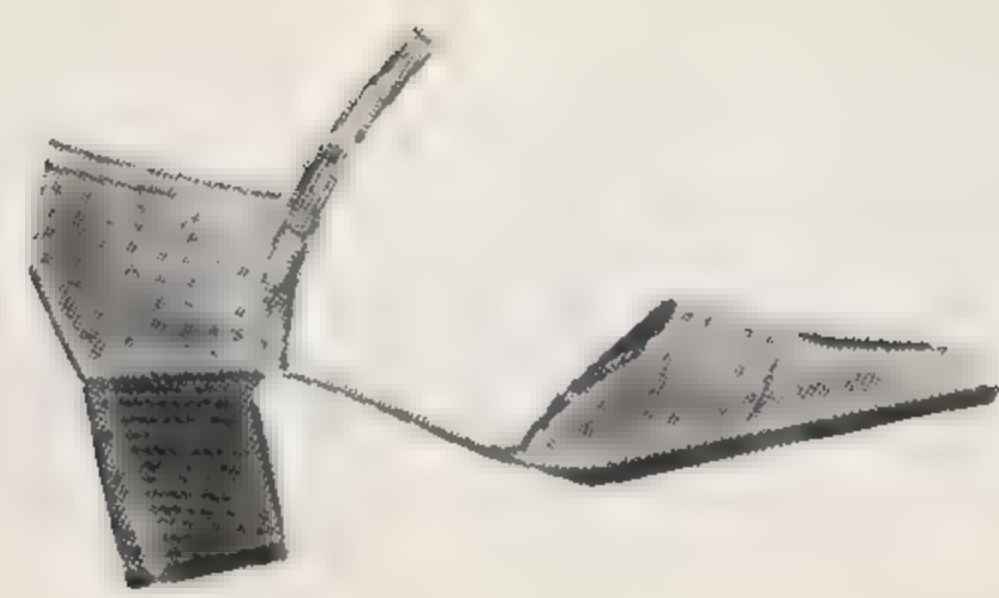
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MINI



this is



joan and david, too

WHAT'S NEWS, WHAT'S COMING

(Anna Tomova-Sintow, Patricia Payne, Robert Tear, and Robert Lloyd) is a fine one. Tear's voice is better suited for this music, the London Symphony Chorus and Orchestra do their jobs superbly; and, at his best, Davis really is a supremely intelligent conductor.

The twentieth century's predilection for eclecticism has meant that religious settings of every sort continue to be written. One of the most durable and effective modern religious oratorios is Arthur Honegger's *Jeanne d'Arc au bûcher*, composed in 1934-5. Set to a Paul Claudel poem about the final hours of Joan of Arc, the oratorio blends a diverse variety of musical styles and forces into a coherent whole of undeniable power. Although Czechoslovakia might seem an odd source for an idiomatic account of so French a work, the newly available version on the Czech Supraphon label with the Czech Philharmonic Orchestra and Chorus enlists not only a host of French actors and singers but a conductor—Serge Baudo—who is steeped in the French style. The set becomes the preferred modern recording and, indeed, the only readily obtainable one.

Books

By Allene Talmey

The du Pont Family

By John D. Gates (Doubleday)

Of this over fifteen-hundred-member family, John Gates gives a loving account. For the most part, it is an inside story: Gates was married to a du Pont for eight years.

In the summer of 1978, Irénée du Pont retired from the Du Pont Company, which his great-great-grandfather founded. Presumably, no other du Pont would ever again become an officer, and the family ceased to be an integral part of Du Pont. (The present head of Du Pont is Irving Shapiro, a brilliant, faceless man who has preserved the impact of the company.)

Some of today's du Ponts still want an increased financial stake in the greatest chemical concern in the world. Others seem to want only happiness. Among the members of the family today, there are farmers, dreamers, bankrupts, lawyers, salesmen, philanthropists, scientists, and provincials. And when a du Pont is a provincial, he is more provincial than anyone. Then too, the family prides itself on its idiosyncrasies. That is the distinction of being a du Pont.

Johnny Panic and the Bible of Dreams: Short Stories, Prose, and Diary Excerpts

By Sylvia Plath (Harper and Row)

This prose book by the late poet Sylvia Plath has a bewildering fascination. In part, it is catty, mean, and disorderly. Luckily, it is also orderly, affectionate, and engrossing. Plath, who in her thirtieth year committed suicide, wanted above all to become a popular writer of the *Ladies Home Journal* variety, or to travel the world as a freelance reporter. She didn't achieve either goal. The stories in this book are semi-

autobiographical and pathetic. Even the best of them, "Among the Bumblebees," is not first-class—although it does come close.

If Sylvia Plath had not committed a dramatic suicide, perhaps many of her writings would have evaporated like her life. As it happened, her one notable prose work, *The Bell Jar* (now an Avco Embassy movie, directed by Larry Peerce), was widely read; and, since her unfortunate death, even her minor writings in prose and poetry have found a large audience. So will this collection.



Poet Sylvia Plath, above: her prose has "a bewildering fascination"

Beautiful Girl

Stories by Alice Adams (Alfred A. Knopf)

Alice Adams, author of the recent novel *Listening to Billie*, is a heroine among today's women writers: personal, but never self-absorbed; a direct and compassionate seer into the workings of the heart. In her fine new collection of stories, *Beautiful Girl*, Adams writes about Southerners whose native air is suffused with "some fragrance, some suggestion," and whose hopes carry them to San Francisco, or Paris, or Maine: places where they are always lost.

Expanding the boundaries of the short story, Adams—a sadly omniscient narrator—shepherds us through the cruelly pleasant landscapes where her characters live and die: landscapes which almost never give any hint of their passage. Often, we meet someone who, in terms of the narrative, is already dead. When Adams shows us that person's hopes or fears, it is always with a kind of quiet recognition that is beyond irony: a clear and vivid realism; a quality of vision as precise as it is true.

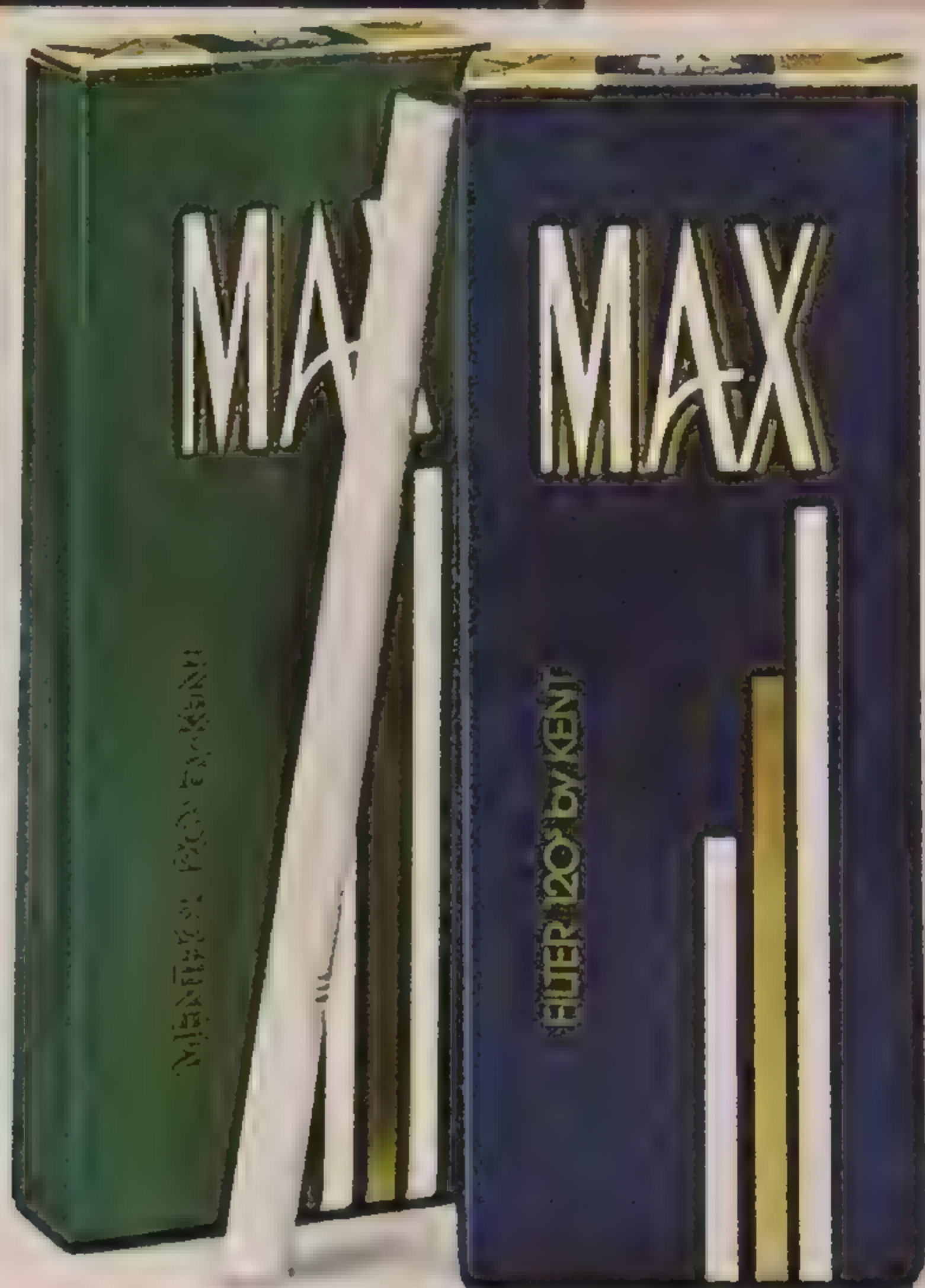
The stories are not flawless. Sometimes, the strong suggestiveness of the "Southern" character makes for some stereotyping of the too-conciliatory liberal kind—especially in the opening Todd trilogy: stories which, for all their depth and range, still seem disturbingly familiar. Other stories are less ambitious, and more nearly perfect.

Subtle, lucid, experimental, *Beautiful Girl* is a vintage collection from one of today's finest writers.—C.M.

(What's News, continued on page 26)

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Fashion by John Anthony

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FTC Report May 1978.

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Sports

By Kay Gilman

**The Super Bowl:
where a rookie
becomes a champ**

Super Bowls are what football legends are made of, and Super Bowl Thirteen—on January 21 in Miami's Orange Bowl—will most likely give birth to a whole new pantheon of heroes. Last year's stars: the born-again (not to say, resurrected) quarterback of the surprising Denver Broncos, Craig Morton, and the victorious Dallas Cowboys' galvanizers—quarterback Roger Staubach and Tony Dorsett, the flashy rookie running back.

In the Super Bowl, the top football teams from the American and National conferences face each other in a high noon shoot-out on one hundred yards of artificial turf. The Super Bowl has also gained rightful renown as the focal point of a campaign of media overkill—reaching such a peak of frenzy that game, players, and related personalities become submerged in a tidal wave of electronic and printed hyperbole. It's no jolt, therefore, that a number of Super Bowls past have seemed to fizzle out when the quality of the game itself has turned out to be less than celestial.

This could be the year that the three-win barrier is broken (four teams have won the coveted championship twice); or, possibly, 1979 could mark the birth of an entirely new football dynasty.

Football insiders wouldn't be surprised to see the Dallas Cowboys repeat their victory and be the first to pull off the three-win hat trick—even though, at mid-season, they weren't looking at all like world champions. The Pittsburgh Steelers and the Miami Dolphins of the American Conference—both two-time winners who haven't made it to the Super Bowl for the past few years—are among the prime contenders this time. The Steelers have two household words in their backfield: quarterback Terry Bradshaw and the inimitable fullback Franco Harris. The Dolphins are coached by Don Shula, who has masterminded two Super Bowl victories by the Dolphins and one almost-victory by the Baltimore Colts. The Dolphins have, among other attributes, their own superlative quarterback: the bespectacled, lethally effective Bob Griese. Other teams vying for a shot at the Super Bowl laurels: The exciting young New England Patriots, who might have both the best quarterback (sure-armed Steve Grogan) and the best tight end (that awe-inspiring giant, Russ Francis), and the Los Angeles Rams, led by the boyish former Rhodes scholar, Pat Haden.

In thirteen years the Super Bowl has become America's most popular spectator sport. Don't miss it. NBC-TV will televise; coverage starts at 4:00 P.M., ET.

(What's News, continued on page 28)



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By Diane English

The family: can it survive?

On January 2, NBC-TV preempts three hours (8:00-11:00 P.M., ET) of prime-time programming to present *The American Family—An Endangered Species?*: a documentary survey of the state and fate of American family culture. If this seems a particularly gutsy move for a network vying for first place, it is due not only to a great upsurge in audience taste for documentary programming but to the topic itself, which goes straight to the viewer's heart. Not only is the family unit the foundation of American life: it is and has been the staple of television from the days of *Ozzie and Harriet* to *The Jeffersons* of today.

As this documentary's title suggests, the American family is in a state of flux. In the course of the three hours, host Edwin Newman examines the changing definitions of "family" through intimate film essays and commentary from experts. According to executive producer Stuart Schulberg, "The program will include the new life styles of many women in the country, the changing life styles of their children, and the relatively new single-parent family."

Although this may be the first time television has attempted such a concentrated look at the American family system, television has been showing us our family selves ever since the TV set became standard household equipment. We remember the birth of the first TV child to Lucy and Ricky Ricardo (*I Love Lucy*), and the impact of Maude's first TV abortion. We watched the typically proportioned TV family of the '50s give way to the single-parent phenomenon of the early '70s.

If the American family, as we know it, is truly an endangered species, then that fact is reflected in the end of *All in the Family's* eight-year run and the Smithsonian Institution's decision to instate Archie's and Edith's chairs into its permanent collection.

When *An American Family—An Endangered Species?* airs this month, it will have to conclude that although the family system may continue to change, the basic *idea* of family is here to stay.

MORE TV DOCUMENTARIES:

ABC News Closeup: ABC, Late January (check local listings for time and day). Touted as "very hot stuff," this documentary will expose American intelligence agencies' use of mind-control drugs and experiments in chemical and biological warfare. **Bill Moyers Journal:** PBS, early February (check local listings for time and day). After a two-year defection to commercial television, Bill Moyers returns to PBS with a new twenty-six-week version of his acclaimed series focusing on such topics as the American pioneer spirit in a young urban couple transplanted to a South Dakota farm.

Collecting

By Judith Goldman

From grasshoppers to Windsor chairs

"Folk Art is art for folks by folks," says Tom Armstrong, director of New York's Whitney Museum of American Art. Made since the 1600s by untrained, often itinerant, anonymous rural artists, Folk Art has a non-aristocratic, country look. The portraits and painted furniture, weathervanes and textiles were created on commission and meant to serve a function or to catch a likeness—not to be art. Originally, this Folk Art was for the common man.

But Folk Art collectors always had uncommon taste. They saw in simple, native designs the direct energy of American style. Hardly just folks, early 1920s collectors included sculptor Elie Nadelman, painters Charles Demuth and Charles Sheeler, Henry Francis DuPont and Abby Aldrich Rockefeller, who, while founding The Museum of Modern Art in New York also formed her own private Folk Art collection (now at Colonial Williamsburg).

Interest in Folk Art keeps growing. Recent exhibitions at the Whitney Museum established parallels between America's early nonprofessional artisans and such modern American artists as David Smith and Milton Avery. In 1977, when New York's Museum of American Folk Art showed Andy Warhol's "Folk and Funk," the accumulation of flawed, warped, stray objects was mostly funk; but Warhol's ownership confirmed Folk Art's celebrity status.

New, young collectors—as passionate and knowledgeable as early devotees—are sure to be at Sotheby Parke Bernet in New York on January 27 when the Stewart Gregory collection of American Folk Art goes on the block.

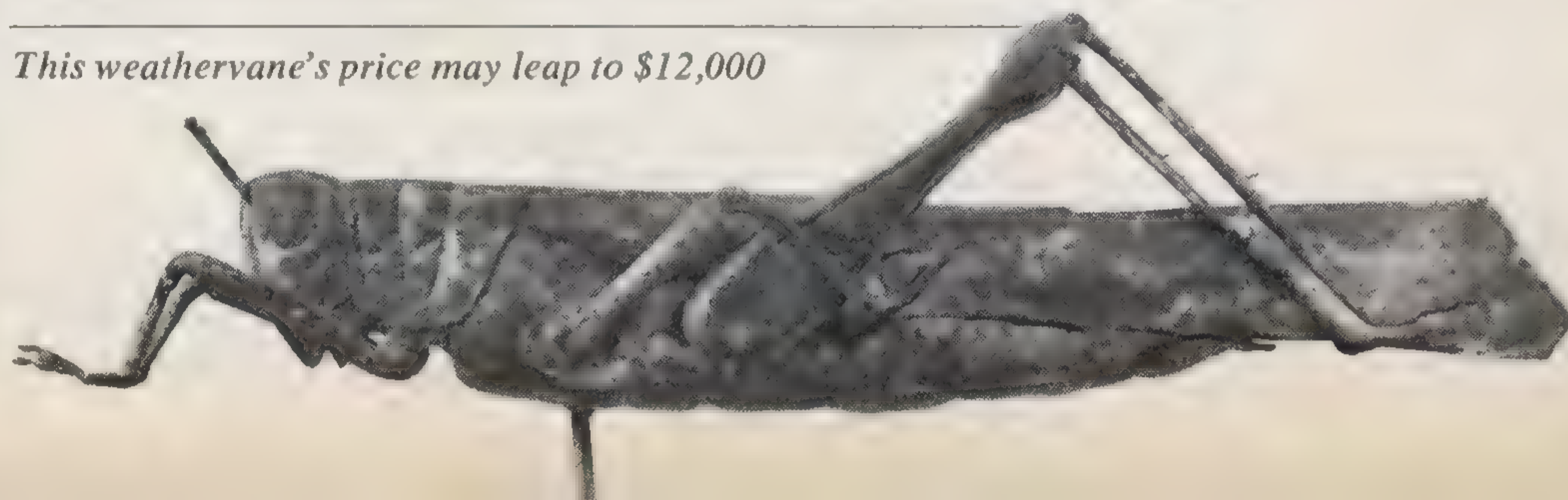
Gregory began to collect American furniture in the 1940s and Folk Art in the 1960s. He had an original, demanding eye; and, in less than fifteen years, he formed one of the country's finest collections.

Prize items in the Gregory sale include: a carved, painted Guilford chest, a pair of portraits by Ammi Phillips, and an extremely fine portrait of a child by John Brewster, Jr. There is also a wonderful weather-vane of a grasshopper, made of molded copper with gold leaf, another of an Indian, a marvelous horse, plus Windsor chairs, quilts, wood carvings, hat boxes, watercolors, and tinware.

Prices should be high. The entire collection is estimated to bring between \$600,000 and \$750,000.

It's not the kind of sale where dealers will buy for stock, and Sotheby's new 10 percent charge to buyers won't deter crowds.

This weathervane's price may leap to \$12,000



Knowledgeable collectors will be there with eyes on what they want; young collectors should remember that it's still possible to buy the very best Folk Art for less than it costs to buy an imperfect piece of formal city furniture.

MORE COLLECTING:

On January 26 and 27, the Fifth Annual World Antiques Market Conference takes place at the Waldorf Astoria, New York. Sponsored by *Antiques Monthly*, the \$225-per-person conference includes private previews at Christie's, Sotheby Parke Bernet, and Phillips'; lectures on taxes, conservation, appraisals, and auctions; and a preview of the East Side Settlement House Winter Antiques Show.

Taxes

By Julian Block

What Revenue Act doesn't tell you...

Not surprisingly, an election-conscious Congress ballyhooed the Revenue Act of 1978 as a tax-trimmer for every voter. Unfortunately, there is less to these claims than meets the eye, because our legislature not only giveth but also taketh away. For openers, the good news:

Starting with the returns that you will file for 1979, the Revenue Act lowers rates, increases the standard deduction for those who do not itemize, raises the exemption for a dependent from \$750 to \$1000, and "widens the tax brackets." While this last break may sound like just some more legislative bafflegab, widening the brackets means that you can receive more income before you move into a higher bracket.

For instance: A couple filing jointly with taxable income of between \$23,200 and \$27,200 is in a top bracket of 32 percent for 1978. But for 1979, they do not fall into the 32 percent bracket unless their taxable income exceeds \$24,600, and their income can go as high as \$29,900 before the couple is forced into a higher bracket. An income of \$45,000 falls into the 48 percent bracket for 1978 and a 43 percent bracket in 1979.

Now the bad news. Despite these highly touted changes, the overall bite for many persons actually will be more painful in 1979. The hitch is the big boost in the Social Security tax. The tax will be exacted from the first \$22,900 in earnings for 1979—a hefty increase of \$5200 over the \$17,700 ceiling for 1978. For anyone whose earnings top \$22,900 during 1979, this means an extra Social Security tax of \$333. Self-employeds will be hit with an increase of up to \$421; and, for two-paycheck couples, these figures could double. ▽

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Fashion

How do you dress?
To stop a crowd...
feed a fantasy
...or look serious?

What's wearable—in the real world

Runway devices and accessories-for-effect: They're all part of the ever-splashier showmanship of fashion shows—but they're swarming into the fashion market, too. Funny, oddball hats and gloves and junk jewelry intended to play to the big rooms and bigger crowds at showings are starting to make some strange showings of their own on U.S. streets. The problem is a designer's use of stage props and the consumer's need to weed out the devices from the real dressing.

One of the non-prop accessory changes to come out of the spring collections—and an occasional, easy one to make in a woman's wardrobe—is in shoes: the news, here, is in charming sandals and pumps, high-heeled or low, in metallic neon-colored leathers. Saint Laurent showed spectator shoes—black and white, navy and white, always high-heeled and wing-tipped—against a mass of bright colors; everywhere else in Paris, the prevailing shoe word was "color": At Givenchy, neon-colored open-toed slingbacks; at Kenzo, Valentino, Ungaro, Dior, bright, metallic-y sandals, in high heels, flats, wedges.

On Seventh Avenue, shoes are bright—but never harsh and never pumps. Geoffrey Beene showed his clothes with his own flat day sandals and clean-colored sandals for night; Calvin Klein showed his with a high-heeled, single-strapped mule. And, everywhere, there was a shot of color—to stand up to colored clothes; '79 will never shape up as the year of the neutral.

Style—that lasts

This quote from a Mary McFadden fan, addressing the question of style vs. retro fantasies: "With a McFadden dress, you'd wear it and wear it. When you got tired of it, you'd put it in a vitrine with a light on it."

Embroidering the story

In the air: a move back to embroidery on clothes. Not necessarily the old-fashioned, demure, church-bazaar kind but splashy, modern, often amusing effects. It's a designer's way of ornamenting—and enriching—a basic fabric; and it makes for some pretty instant appeal.

In Paris, for spring, Karl Lagerfeld showed appliqués and embroideries; Ungaro and Givenchy stitched on whimsical designs; Claude Montana put embroidery on leathers. In New York, Bill Blass decorated shoulder lines, Sant' Angelo beaded the shoulders—of his chamois jackets.

The appeal? Luxury, prettiness—and a little fun. And it's not about to disappear. At the Ideacomo fabric shows, embroidered fabrics have already shown up for next fall. There, says one observer, were "loads"—in silk organza and lamé, with big sequins or dots, very much à la Karl Lagerfeld. This is fabric for extravagant bits—not entire pieces. Its average price: approximately \$100/yd.

Shopping for clothes—at auction

When it comes to finding attractive, offbeat clothes in odd places, women seem to have a special talent. For years—and in ever-growing numbers—we've shopped the flea markets and waded through army surplus and supply houses. In the past few years, we've spawned a rash of antique-wearable boutiques. But now, there's a new option open—and that's bidding for clothes on the auction block.

In the rarefied air of big-business collecting, the market for jewelry has skyrocketed. Last year, in their '77-'78 season, Sotheby Parke Bernet had net jewelry sales of \$15.3 million at their Madison Avenue auction house. In terms of business dollars, jewelry ranked second, nearly catching up with Impressionist paintings. The paintings sold for \$16.7 million.

The idea of offering antique clothes at auction is something else entirely; they're not investment items—and, at least in the U.S., they're a market that's new and untried. But worth looking into. This November, Sotheby Parke Bernet held their first-ever auction of clothes—turn-of-the-century evening clothes, eighteenth-century dresses and accessories, Victorian walking suits—at their uptown Manhattan PB Eighty-Four. And they're talking about more in the future.

In England, bidding for clothes is nothing new. About four years ago, Christie's started holding auctions of mostly Victorian dresses and accessories once every few months at their South Kensington house. "They were a raging success," says William Brooks, managing director of Christie's South Kensington. Who bought them? Dealers, amateur collectors, young men and women who wanted to wear them and went for the clothes' workmanship, their different look—and their price. Now, Christie's holds clothes auctions in London once a week, and they're planning to bring these sales to the U.S. "They're so popular here," says William Brooks, "we're tempted to do them twice a week."

Sweater sets and grizzly business

Cardigans and crewnecks: They used to be called "sweater sets," and now they're being talked about as strictly classic shapes: straight-forward, uncluttered sweaters in strong, bright colors, in lamb's wool or cashmere. A new look in twin sets? Wearing the cardigan in one color, the crew in another. . . . **Edward Gorey, the invariably fur-coated illustrator, set designer for *Dracula* and master of ghoulish charm, who has branched out from his grizzly-business stories and illustrations into the fashion business: Fur-maker Ben Kahn is so taken with Gorey's way with furry animals that Kahn is coming out, this spring, with a complete collection of Edward Gorey fur designs. For men. . . .**

What women bought

Looking through the sales racks, this month, you get a pretty fair picture of what fall clothes sold and what didn't. Talking about the fall season to a top New York merchandising consultant—who advises stores, many of the big ones, on fashion trends, on what to buy and what to back and what to back away from when they're stocking up on merchandise—you can get some strong insights into the fashion mood of American women.

What have women been buying? They've gone for:

Jackets—often as replacements for coats. But not unconstructed or oversized ones.

Calvin Klein.

Shirts—à la Saint Laurent, from a few seasons ago: loose pullover types, with a placket.

Slim skirts.

Textured, lacy sweaters.

Evening separates—in matte jersey or silk crêpe de Chine. Crêpe de Chine sold in everything—"It looks like something."

Boots—especially Western.

Women rejected:

Shoulder pads.

Very narrow pants.

Overpriced items.

Across-the-board, there was one standout favorite with American women.

Designer jeans.

—KATHLEEN MADDEN



Parfums Van Cleef & Arpels Paris
Burdine's Bloomingdale's Bullock's

HIS Looks Now Habit-formers

A routine is what counts—for skin care...haircuts...checkups!

Any man who spends a lot of time outdoors — skiing, golfing, whatever — should get into the habit of replenishing lost moisture... daily. Coppertone's aloe-rich SunGér Moisturizer does the trick on dry, chapped, itchy skin.

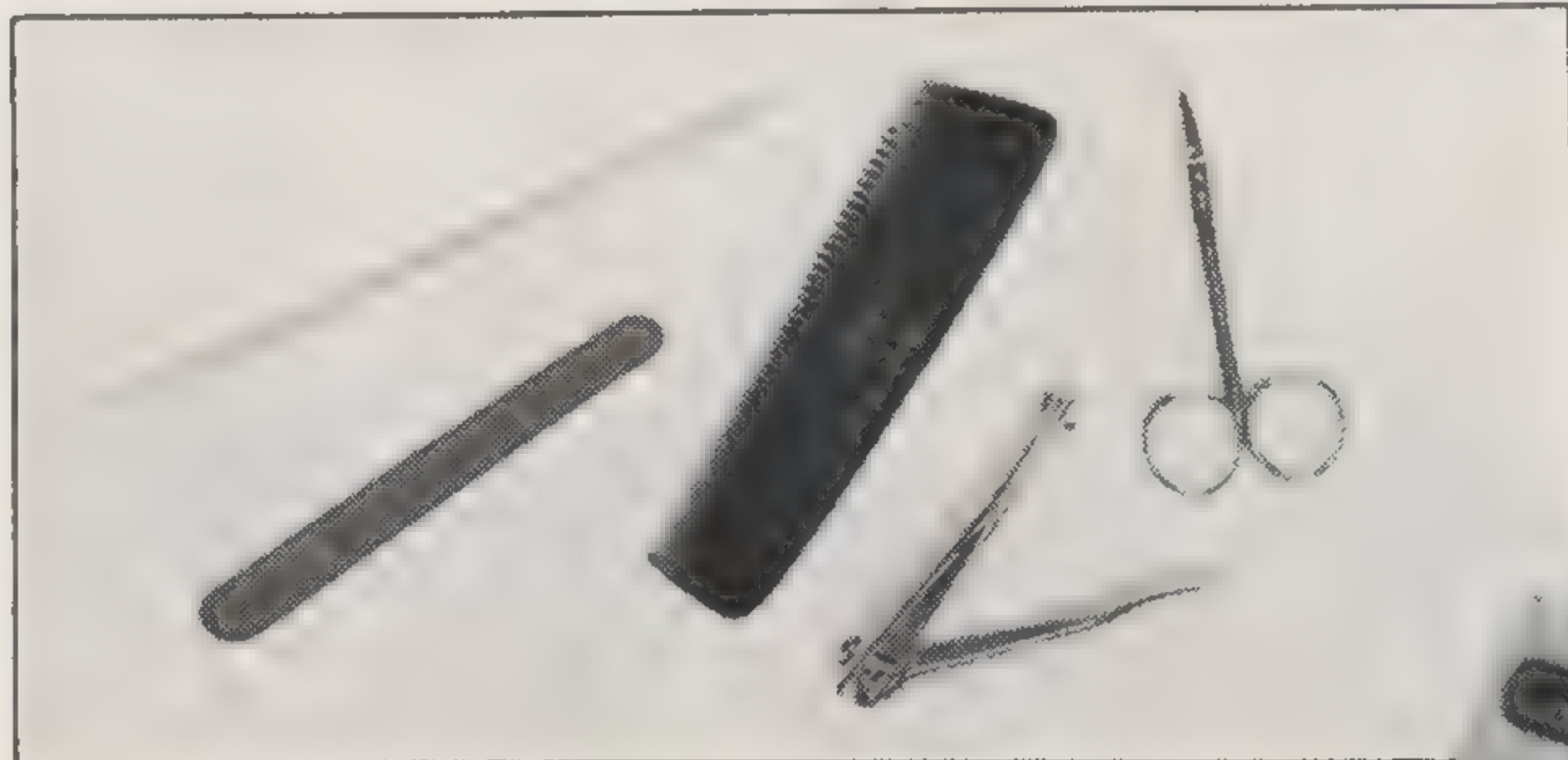
Men are getting the message: Proper skin care — on an everyday basis — is a must. Clinique Skin Supplies for Men make it all very easy with a three-product/three-step system — Face Soap, Scruffing Lotion, soothing M Lotion — used, in that order, once in the morning, once again at night. That's it — fast, efficient! Hair once-a-day-er: Clean-Scalp Shampoo.

Log dentist/barber/doctor appointments in The Economist Diary. \$10 ppd. From The Economist Newspaper, Inc., 75 Rockefeller Plaza, NYC 10019.

For random jottings, a brown leather note pad. \$50. At Alfred Dunhill of London, all stores. . . . Caswell-Massey (518 Lex. Ave., NYC) has slews of tortoisie pocket combs, and, at \$2 each, he can really stock up. . . . Good

habit: having a supply of nail-grooming tools on hand — at home, in his office, his attaché case. Musts: an emery board, clippers, scissors, above. . . . Or get the pre-packaged variety . . . say, Revlon's compact Pocket Attaché, right, with a file, clippers — the works.

Above: Left, ivory cotton ski jacket and matching knickers by All Sport through Vail Imports. Right, Country Roads sweater, L.L. Bean windbreaker.



The whole point of a man's haircut — he shouldn't need one!

A regular trim keeps hair kempt, avoids that just-been-to-the-barber look. The St. Regis-Sheraton Barber Shop (2 E. 55 St., NYC) understands this. Tip: Standing appointments every two weeks.

YOUR LETTERS

(Continued from page 12)

providing your readers with a much needed service indeed.

Bob Nero
Los Angeles, CA

Money de-mystified

To William Flanagan, "Income Taxes Without Agony" (November). . . . Having just barely recovered from a bout with the IRS, I feel compelled to thank you for bringing Schnepfer's book to my attention.

Your regular article in Vogue is the major reason I continue my subscription! I've consulted with CPAs, financial counselors, bond men, stock advisers, all bright, capable, sophisticated, and very ambitious professionals; but none of them has ever been articulate enough to deal with some of the issues of concern to me—which you have covered with the greatest of (apparent) ease.

Thank you for making \$Money\$ ever more relevant.

Ellen Grand
New York, NY

West-dressed

New Yorkers continue to "discover" the West in the most incongruous ways; e.g., Kathleen Madden's "Why Not the West?" in the September issue.

". . . (Rhinestoned) pink velvet pants, shirt and matching hat . . ." may be "tacky" to Ms. Madden but that's what the REAL cowgirls wear—the ones who train their horses to barrel race and compete in rodeos. As a matter of fact, the well-dressed rodeo queen (and she wouldn't be one if she didn't fit the above description) would send sophisticated Ralph Lauren into fits of laughter.

Jeanne Shirk Mahaffey
Phoenix, AZ

Beauty/Health Guide bravo

Just a note to tell you how much I am enjoying your Vogue Beauty/Health Guide—the Fall/Winter 1978/79 edition.

It is full of interesting things and I keep rereading it because I am afraid that I shall miss something.

Thank you so much for publishing this Guide. I look forward to the next one.

Patricia Purdie
Houston, TX

EDITOR'S REPLY: The spring edition of Vogue's Beauty/Health Guide will be on sale April 24, 1979.

Radcliffe classmen

I should like to point out an error of fact in Sheila Fisher's perceptive article, "Why Choose a Women's College?" in September Vogue.

I am a graduate of Radcliffe (1928) and as far back as my years there as an upper-classman (I refuse to use the repulsive neologism "upperclassperson"), I sat in classes with Harvard students. Most of these, it is true, were in underpopulated areas of concentration (in my case, Greek). Thus, in courses on Pindar, Thucydides, the lyric poets, the male/female ratio was just about even. However, even in some large and popular lecture courses there was some mingling. I dimly remember male presences in Mr. Kittredge's famous Shakespeare lectures and in Mr. Irving Babbitt's fierce indictment of the Romantic movement.

Mary Bingham
Glenview, KY

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Golden Lights: 100's-10 mg. 'tar', 0.9 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

For 1979, resolve to get in better touch with your houseplants

The plants will tell you what to do: the right ways to trim, water, turn, bathe, and handle with care

By Ma Anand Prita

New Year's solutions

People often complain they have no luck with plants. They proclaim themselves black-thumbed gardeners before they even begin. Be positive! Once you realize that there isn't some big secret that everyone except you knows, then you can concentrate on the real source of information: your plants. If you've resolved to have healthy plants this year but still feel a little apprehensive about exactly what that entails, here's a quick list of simple maintenance hints that may help you and your plants.

Use your eyes and hands

Careful observation of your plants is really the key to success. Learn to rely on your own common sense and intuition. By paying close attention to your plants, you are really practicing preventive medicine. You will catch bugs and pests *before* they have a chance to take over. Any discoloration of

leaves can be detected before any real problem can spread. You will come to know each plant like a friend with its own personality and its own set of needs.

When you are tending your plants, don't be afraid to touch them a lot. They will love it, and the feel of the leaves and stems is really a barometer of how the plant is doing. If it feels firm and bouncy, the plant is happy and healthy. If it feels limp, lifeless, and looks faded, the plant probably needs water. These are not hard and fast rules. Sometimes a plant can feel limp because you've overwatered it. This is where your common sense comes to the rescue. Check the soil with your fingers. If it's damp or wet, you've overwatered. Let the plant dry out!

Cleaning and trimming tricks

In the life cycle of a healthy plant, there will inevitably be some yellowing, browning, and shriveling of leaves. Often, as new spurts of growth happen, the old leaves nat-

urally die. This does not mean that the whole plant is going, so don't panic. Only when the discoloration is happening to new growth or throughout the plant is it time to worry.

Leaves that lose their healthy color will never turn green again, no matter what you do, so it's best to pluck them off. Dying leaves rob energy and nutrients from the healthy part of the plant; when they're removed, the plant looks fresher.

Browning at the leaf tips often means the plant needs to be repotted. Check the bottom of the pot for roots. If they are sticking out the hole, it's likely a repot is needed.

The truth about watering

It's always better to underwater plants than to overwater. Overwatering is the number one killer of houseplants. Plants get their nutrients through the roots and root hairs. If the roots rot because of slow water torture, there's no hope for the plant. The safest and surest method of watering most houseplants is the following: Thoroughly soak the soil, watering from the top a few times to make sure there are no dry pockets. Allow water to drain completely. Then allow the plant to use up the water at its own pace before watering again. Always be sure the plant isn't sitting in a dish of water since this, too, causes root rot.

There are some plants, such as cactus or succulents, that need to be dry; other plants—like ferns, ficus, and some palms—enjoy damp soil. Actually, a water schedule can be decided only between you and your plant. It will depend upon how much light or direct sun the plant receives, how hot or dry your apartment or house, and the temperament of the plant. Generally, until you get the hang of what your specific plant needs, your best bet is to water thoroughly, then let it dry out. Remember: you can never overwater by watering too much at one time, only by watering too often.

Turn those pots around

If your houseplants are becoming lopsided or facing all in one direction, they need to be rotated. Plants tend to lean or stretch toward the light source. This is called phototropism. Rotation is important esthetically and to ensure proper distribution of light. Otherwise you'll end up with a plant with all its strong growth on one side and scrawny stems on the other.

Misting and bathing

Misting is a reliable method for keeping plants clean in the never-ending battle against soot and dust; it will also provide moisture that is sorely needed in dry homes. As often as the spirit moves you, simply spray foliage with plain water. Once a week or so, add a few drops of a mild non-detergent liquid soap to the water. This solution dissolves dirt, prevents bugs, and perks up plants. For stubborn grime, use a sponge and wipe gently.

Long winter's sleep

This is a slow time of year for indoor plants. Many plants aren't putting out new growth now but resting, in a dormant period. During this time, many plants will use water at a slower rate than usual. Watch the soil carefully and water only when dry. Try not to get impatient or to think you are doing something wrong. It's natural, so all you can do is to maintain the plants as well as you can in order to give them strength for their growth spurt in the spring. ▽



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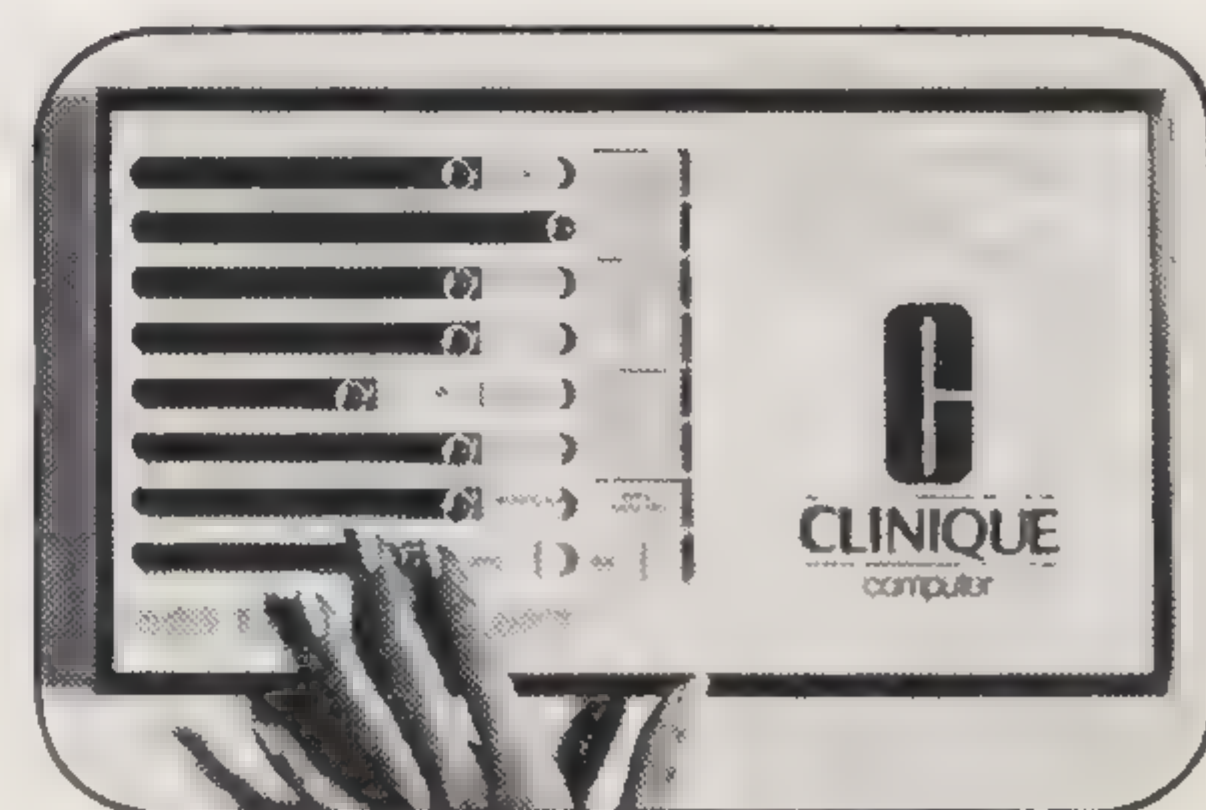
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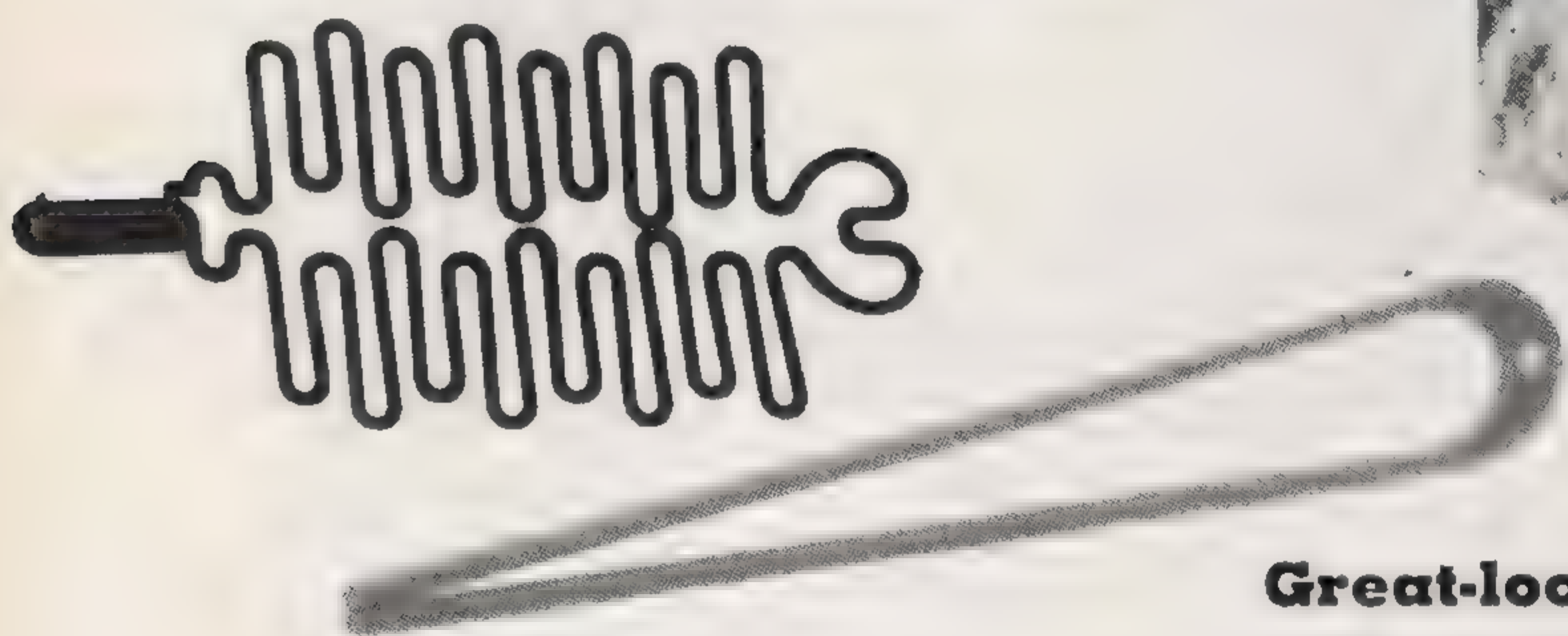
9130 Bellanca Ave., Los Angeles, CA 90045

Hair Now

The best of what's news...

New tips! New looks! And a few good treats!

January is static electricity month! Every time you comb your hair, it flies all over! All that dry, cold air does it, and steam-heated rooms don't help. A neat trick: dampen your comb before using it. Another neat idea: ask your hairdresser for a **Massage!**—Clairol's new scalp refresher/hair conditioner/de-electrifier.



Great-looking hair with narrow-on-the-body clothes: soft, wavy, unfrizzed—Suga's way with hair, above. West Coast way to get that look: this oversized hairpin and coil curler, above left. At Michaeljohn, Beverly Hills, CA.



● New Paris twist, left—just one reason you want hair that's healthy *and* shining. This happens to be Patrick Alès' special way with medium-long hair: he rolls it to one side, catches it in a tail, knots it.

One way to give limp hair body: Get a good haircut—and have it trimmed often. A cut that gets rid of split, damaged ends, layers hair (for volume), falls easily into place (so easy to care for) and gives you the look you want. A good haircut is the base for the great look, *right*, done by Suga at Bergdorf's in NYC. It's just another example of closer-to-the-head hair looks now.



If you're thinking about having a perm, think about a perm for body—*only*. You get that—real softness!—with the new perm (*left*) being done at NY's Pipino-Buccheri Salon. Strands of hair are rolled alternately on large and small perm rods; some strands are left undone. The result? Texture, wave—*no* frizz.

Above: Carol for Eva Graham red feather-and-bead hair comb. Joanne Cooper & Peter M. gold-vermeil earrings; store information, next to last pages.

During the winter, deep-condition hair—once each month, at the very least. You have a volumizer, body-booster, moisturizer in one. Three we like: the post-shampoo Bath of Flowers at Resca/Lintermans, 21 E. 62 St., NYC. . . . In salons, ask for the Helene Curtis Moisture Quotient System. Your hairdresser computes hair's condition, comes up with the combination of moisture-rich MQ products hair needs. . . . Or, to supercondition, ask your hairdresser for Pantene Supreme Vitamin Moisturizer with Protein—it gets hair through winter . . . beautifully!



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Designer fashions by Vanity Fair
(Peignoir Set),
Tennis Lady (Tennis Wear),

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Hair

NOW

Updaters—

*Slicker, more controlled hair, and
new salons to know about now*

Opening this month:
Jean Louis David's new
salon, Diffusion,
137 E. 62 St., NYC,
which operates on
a wonderful principle:
first, you see a videotape
of Jean Louis' new looks.
Next, you have
a consultation with
the creative director.
Then, three prix fixe
combinations:
wash-and-style (\$12);
with a cut, it's \$20; with
perm or color, it's \$45.

**Hair has become more softly controlled—
more in proportion with the narrow-on-
the-body clothes you see as you flip
through this issue. With more polished
hair looks, two musts: a stylist you can
count on for help and advice, plus frequent
cuts/trims, such as the one Christiaan gives
our model, above.**

● P.M./disco updater: slicked-back hair.
Posner Laboratories' pale-gold Light Touch
gel is one way. . . . René Furterer's RF 78
hair oil (also, a great sun/wind protector)
is another—RF 78, at Bloomingdale's.

**One way of solving a hair prob-
lem: more frequent, fast trips to
your hairdresser. Have a sham-
poo, set, or blow dry. In only one
hour, you should be on your way
out the door!**

New Yorker Gloria Schiff has found her salvation—
and solution to her hair problem—by visiting her
hairstylists, Earl and Imo (at Giardino, 673 Madison
Ave.), more often. "I frequently dash in just before
lunch for a wash and set. They're fast—I'm in and
out of the salon in exactly one hour. That's a definite
plus for me, since my life can be a bit hectic!" Also a
plus are their wonderful extras—scalp treats, hair col-
oring (Rosemary is here!), and more—"I get every-
thing done in one place."

"The secret to my hair,"
says Consuelo Crespi,
"is my haircut"—
shorter on the sides
than in back and cut
in layers—for volume—
by Donna at Kenneth.
"For evening, I brush
my hair against the
direction in which it
grows—also for volume.
And I wear a small
rhinestone-studded veil,
tied back with thin
velvet ribbon. The best
place to get one—where
everyone's going—is
Irma Frank's Rochelle
Millinery, 700 Madison
Ave., NYC (they're
made to order here).

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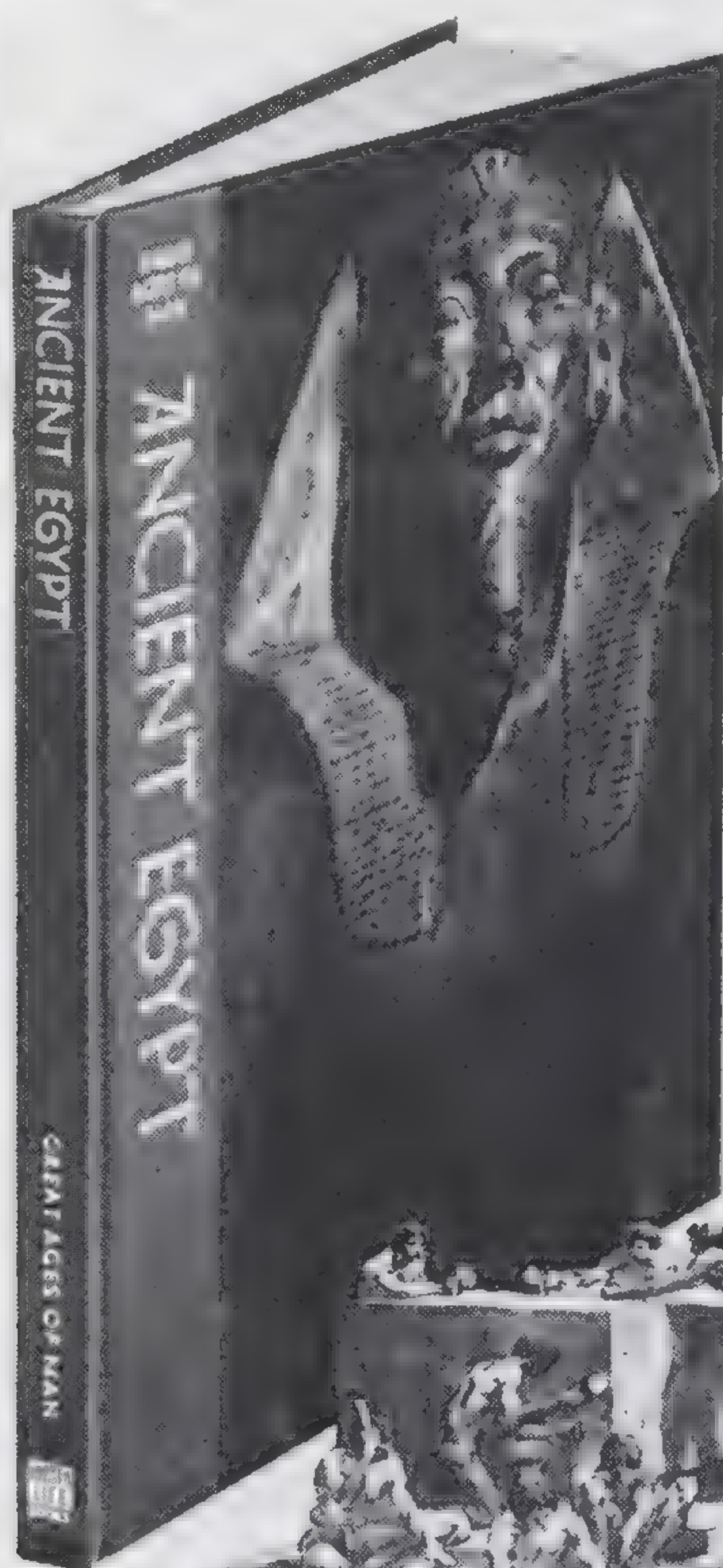
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Metropolitan Museum of Art
Photographs by Harry Burton

3000 years later an archaeologist found the secret tomb. In the ancient darkness he saw "Gold—everywhere the glint of gold..."

...a golden lioness created by the royal craftsmen...

Robert Harding Color Library



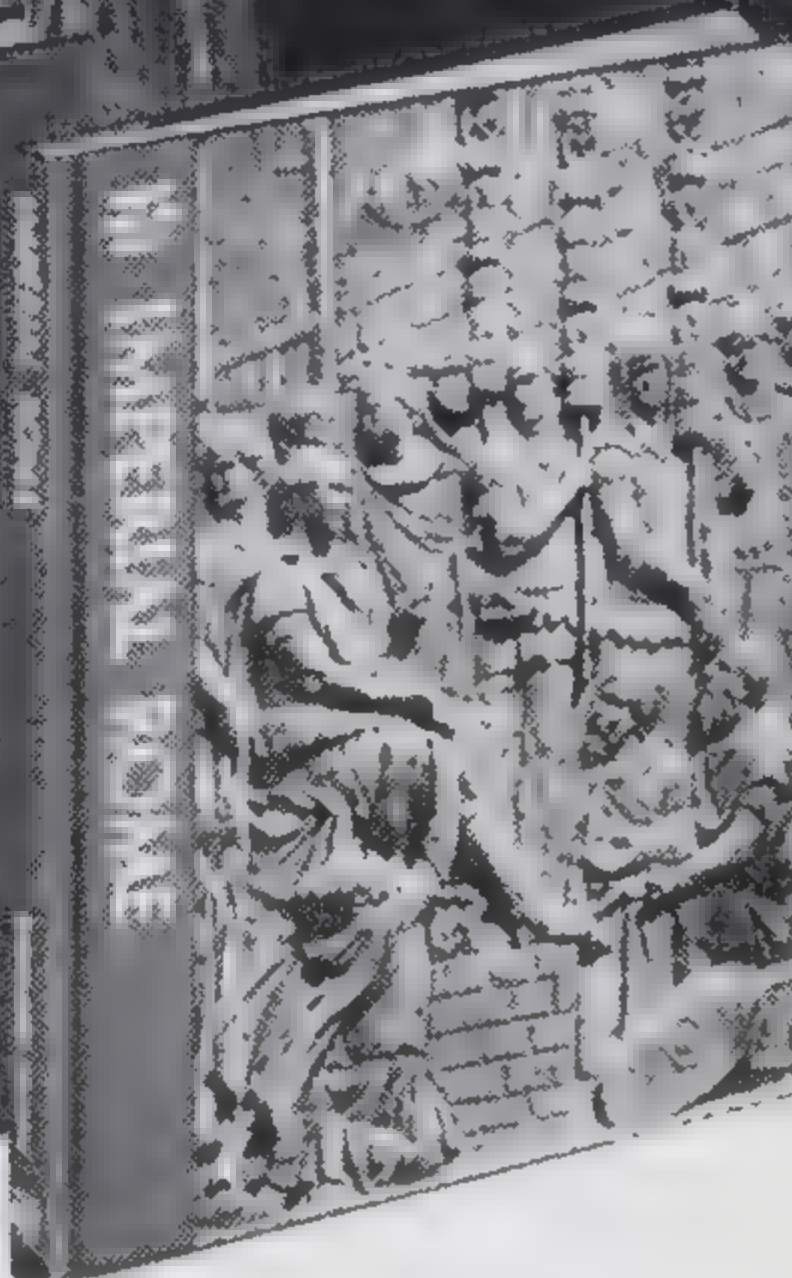
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(please print)

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Florida Right Now: Kasper for Joan Leslie feels in an exotic mood of sensationally slit, bare-topped taupe and black. At Maas Brothers on Florida's West Coast.



Photographed in Tampa, Florida, at the beautiful Bay Harbor Inn on Old Tampa Bay.

Maas Brothers


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Tampa • St. Petersburg • Clearwater • Sarasota • Bradenton • Fort Myers • Naples • Lakeland • Gainesville • Winter Haven

Florida Right Now: Kasper for J.L. Sport takes a devil-may-care stance in white linen with a slash of daffodil. Crisp. Sure. Seen at Maas Brothers on Florida's West Coast.



Maas Brothers

 A UNIT OF ALLIED STORES . FLORIDA

Tampa • St. Petersburg • Clearwater • Sarasota • Bradenton • Fort Myers • Naples • Lakeland • Gainesville • Winter Haven

Florida Right Now: Abe Shrader captures the not-so-prim polka dot in a soft, three-piece suit of Fibran, naturally poised at Maas Brothers on Florida's West Coast.



Photographed in Tampa, Florida, at the beautiful Bay Harbor Inn on Old Tampa Bay.

Maas Brothers



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Florida Right Now: Anne Klein struts the slouch of today in oversized jacket and Casablanca pants. The silhouette — now. At Maas Brothers, on Florida's West Coast.



Maas Brothers



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Financial tips for two who live as one

Married or not, sharers may have money tangles; here's how to keep straight

By William Flanagan

Time was that, when the average young couple started out together, each took little more into their new home than a toothbrush, a meager wardrobe, and 'til-death-do-us-part intentions. Things accumulated over the course of the marriage usually were considered to have been earned by both partners; and, in the once unusual case of divorce, the "guilty" partner strolled out with little more than toothbrush, wardrobe, and shattered illusions.

Alas, times have changed. Nowadays, marriages occur later, are of shorter duration, and, indeed, often are avoided completely. In fact, a recent survey shows there are now more couples aged twenty-one to thirty who are living together than are married. Dwell on that a second—more adults under thirty with roommates than spouses!

Whatever the nature of the relationship you are planning or enjoying with your "old man"—married, living together, con-

tract cohabitation—you cannot afford to ignore the financial consequences and considerations of living with another person.

It is to that end that one couple (conventionally married) has written *The LTR* [for Living Together Relationship] *Money Book* (Everest House, \$9.95). Linda Burr Harden and Gerald Harden (note that she gets top billing) offer sage and unemotional advice on how to handle money matters when you decide to put your shoes under someone else's bed.

A note about what it takes to be married in the eyes of the law is in order here. In some states, if you hold yourself out to be married, you may legally be considered to be so. In Alabama, Colorado, Georgia, Idaho, Iowa, Kansas, Montana, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, or the District of Columbia, if you represent yourself as being married, that is exactly how the courts may

interpret your status. Factors a court may consider on this question include: having joint bank accounts, using the same charge accounts, or habitually introducing your roommate as your spouse.

"No matter what role definitions or income divisions you decide upon, we cannot stress too strongly the need to accomplish... this *before* you start living together," write the authors. And, although it may seem crass, they urge that you put in writing the more important financial aspects of your agreement—such as how much each will contribute to the rent and a list of the more significant furnishings and property each brought into the relationship. *Note:* If there is only one breadwinner—say he works while she tends house and takes care of the kids, or she works while he grinds out the Great American Novel—don't assume that because you are not married you cannot qualify for dependency deductions on your income taxes. In states that no longer have old laws on the books making cohabitation a crime, you may be able to get the same deductions marrieds do. The states where cohabitation is no longer a criminal offense are California, Colorado, Delaware, the District of Columbia, Georgia, Hawaii, Iowa, Kentucky, Louisiana, Maine, Maryland, Minnesota, Missouri, Montana, New Hampshire, New Jersey, New York, North Dakota, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Dakota, Tennessee, Utah, Vermont, and Washington. In states where out-of-wedlock sex is technically illegal, punishment, the authors say, can range from fine and imprisonment (as in, say, Alabama) to a simple tongue-lashing by the judge (New Mexico). Obviously, such penalties are rarely enforced. But if you are living with an unmarried partner in a state in which cohabitation is illegal, you cannot take deductions that you might otherwise be allowed if married.

Not only can the breadwinner often take as deductions the roommate and his/her children, it may even be possible to pay the other person to take care of the kids. This will have the effect of transferring income to the other person, who then will be taxed at a much lower rate. Marrieds cannot effect the same gimmick. Also, living together unmarried, in certain situations, you escape the so-called marriage tax. When you file your income-tax return, you file as a single—and may get a better break than a married income producer. If you and your roommate are unmarried, the tax bracket of one does not affect the tax bracket of the other.

Note: The "marriage tax" is nothing to sneeze at. Below is a table, from the book, which indicates just how much additional tax you pay for the privilege of having a wedding ring (figures in parentheses are gains).

Spouse's Income	Your Income			
	\$5,000	\$10,000	\$12,500	\$20,000
\$ 5,000	173	211	209	15
7,500	198	348	398	379
10,000	211	467	570	724
12,500	219	570	706	1,049
15,000	168	615	840	1,351
17,500	110	679	955	1,614
20,000	15	724	1,049	1,858
22,500	(254)	555	948	2,083
25,000	(345)	581	1,005	2,275

(Continued on page 50)

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FINANCIAL TIPS

(Continued from page 48)

The penalty is even greater where two wage earners have hefty incomes. If you both earn \$50,000, for example, the "marriage tax" adds up to over \$5000 a year.

Your marital status—or the lack of it—should not by itself change the ground rules of what you spend on a place to live. The authors maintain that if you rent an apartment—and remember that any extra room can go a long way toward making life under the same roof more pleasant—stick to the old 25 percent rule. That means you shouldn't spend more than that percentage of your collective take-home pay on rent. And they point out the danger of high-rent apartments. If it takes big chunks of both incomes to meet the rent, in the event of a split both parties will have to move.

Buying a house might seem absurd for any unmarried couple, but the authors argue otherwise—with some caveats. Most of the same tax benefits that a married couple enjoys from home ownership also go to unmarrieds. But the trouble comes in the event of a split. Having to sell the house in a hurry, because one person demands the cash, can result in a lot of money lost. It also costs the other person his or her dwelling. The authors suggest that, beforehand, you sign a "buy-sell" agreement. This simply gives either person the first opportunity to buy the other's share, should one want to sell out.

The easiest way to avoid that kind of a hassle is, of course, for only one person to own the house. But yours had better be a

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ance, resist the temptation to apply as married, just to save on rates. It's fraud. Likewise with homeowner's insurance.

● **Parting.** If you have been sharing the costs of living together 50-50, and have accumulated property individually, dividing the goodies won't be a problem. But if there are hassles, go to a third party—even a lawyer—to settle any disputes. And remember—as in the famous Lee Marvin case in California—in some places a wronged roommate does have some legal rights to property, not because of community-property laws but stemming from the general principles of contract and equity laws. Moral: Don't make any agreements about property that you don't intend to keep. They could lead to legal problems later.

Are there situations where living together is definitely a no-no? The authors insist that, if you are awaiting a divorce, you should not acquire a roommate. This is especially true of parents, as there are custody and visitation rights involved. If, as a mother, you share your home with a man, you might have a hard time winning custody of your children. And, in some cases, you might even lose all alimony because of adultery. (In New York, for example, this could happen.)

Also, even if you are divorced, think twice about a roommate if you are solely dependent upon alimony and child support and your new partner cannot or will not support you and your children. Your ex-spouse could petition the court for a change in circumstance—*i.e.*, your live-in lover. This could reduce or end alimony. ▽



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rock-solid relationship if you are both working and contributing toward the house that is in only one person's name. *Note:* Remember that if you or your roommate has an ex-spouse to whom alimony is owed, the former spouse could attach the house if the delinquent party were the full or joint owner.

As for credit cards and savings and checking accounts, the authors argue that, if you are both working, you should keep them separate if you are not married. And never cosign a roommate's loan. In the event of a bitter split, you could get stuck. Don't make any credit purchases that would require both of you to make contributions. If one of you cannot afford the furniture, or major appliances, or whatever, alone, you probably should not be making such purchases anyway.

Some other miscellaneous tips for the unmarried couple:

● **Travel.** Always buy tickets under your own name, and register properly in hotels. There are insurance and legal considerations. If the room clerk in a foreign hotel balks at giving a double room to people with different names, you might fib by saying that you are honeymooners and your passports and visas were issued prior to the wedding.

● **Insurance.** Other than covering the necessities—property and health—most insurance is unnecessary for two self-supporting singles. Life insurance is needed only if you have dependents, or if you want to assure yourself a nice funeral. As for auto insur-



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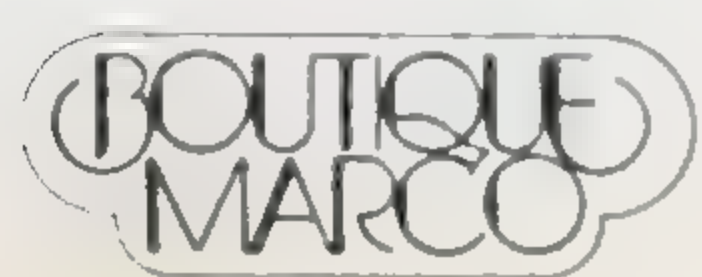
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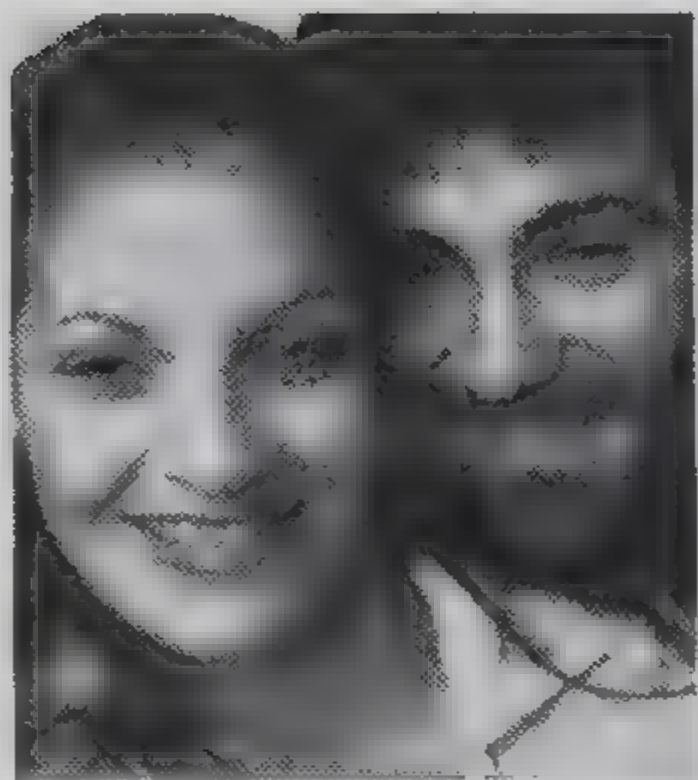
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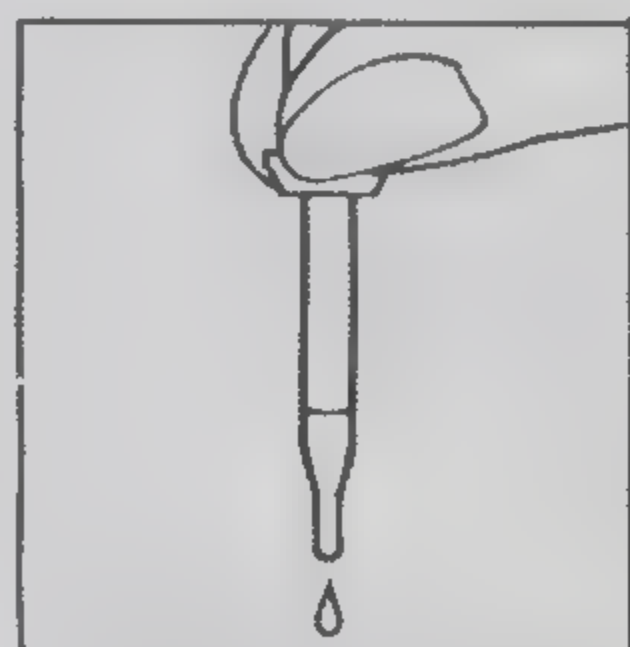
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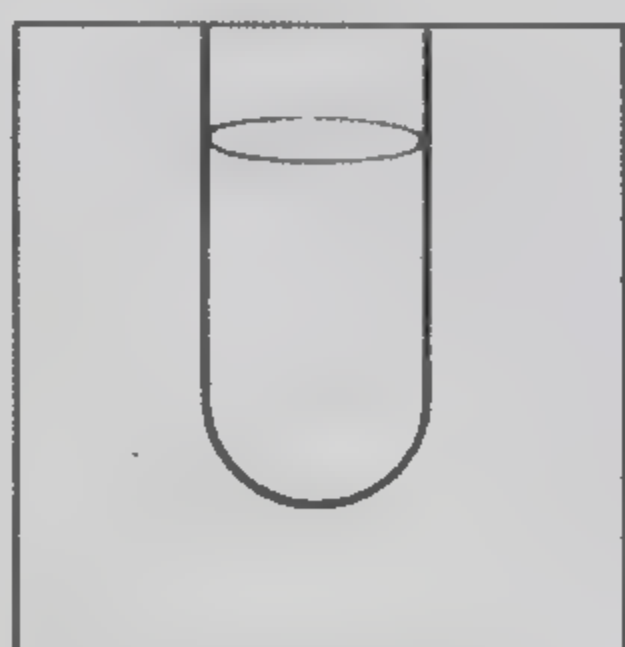
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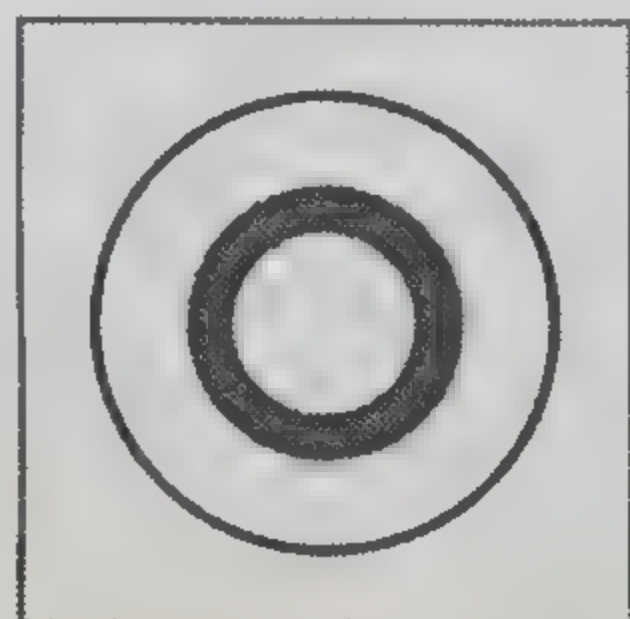
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FOOD '79

Ten dishes you'll most love to cook this year

Glorious seafood, luscious vegetable purées, a topless tarte, other delights

More on the '79 food scene, pastilla recipe, on page 170

By Arthur Gold and Robert Fizdale

■ SAUTÉED SCALLOPS AND PEPPERS

three to four servings

4 bell peppers, green, red, or yellow
(or a combination)
Salt and freshly ground pepper
1 pound bay scallops
½ cup flour (approximately)
4 tablespoons butter

Peel peppers (in advance if you like) by charring and turning under a broiler or by holding on a long fork directly over a flame and turning frequently. When they are black on all sides, put peppers into brown paper bag, fold top tightly. After 5 or 10 minutes in bag, remove, peel charred skins with sharp knife under running water. Trim peppers of stems, seeds, white membranes and cut into strips, then cut strips in half. Drain and dry on paper towels, add salt and pepper to taste.

Rinse scallops, pat dry with paper towels, season with salt and pepper to taste. Roll them lightly in flour.

Heat butter in pan large enough to hold scallops and pepper strips. When butter is sizzling, add scallops and peppers and sauté, stirring, for 2-3 minutes or just till scallops begin to color. Serve at once.

■ BRUSSELS MUSSELS (Moules Marinières, Brussels Style)

four servings

8 quarts mussels
3½ cups diced celery
2 cups thinly sliced onions
2 shallots, finely chopped
8 sprigs parsley, chopped
1 clove garlic, finely chopped
1 lemon sliced but not peeled
Generous amounts freshly ground pepper
Small amount salt

Scrub mussels well with a hard brush, pull off "beards," and wash thoroughly in cool water. In pot large enough to hold all ingredients, place everything except mussels. Add 1 cup boiling water. Cover and cook till vegetables are tender. Add mussels, cover, and cook till all are open, shaking pot from time to time. Serve in the broth.

■ SPINACH GNOCCHI

four servings

1 pound fresh spinach (or 10-ounce package frozen chopped spinach)

1¼ cups ricotta cheese
4 egg yolks
1½ cups freshly grated imported Parmesan cheese
Salt
Dash each of ground pepper, nutmeg, cloves
Flour (about 1 cup)
4 tablespoons melted butter

Wash spinach carefully, discard wilted leaves and coarse stems. In large pot with cover, bring ½ cup water to boil with ½ teaspoon salt. Add spinach and cook, covered, for about 3 minutes, stirring occasionally, or just till spinach is wilted but still bright green. (For frozen spinach, follow directions on package.) Do not overcook. Drain spinach in sieve.

Rinse out pot, fill with water and bring to boil. Add 1 teaspoon salt, cover, and reduce heat. Keep water at a simmer. (It will be used later to boil gnocchi.)

Press spinach in sieve with back of spoon to squeeze out as much water as possible. Chop fine (can be done in a processor in a few seconds), return to sieve and once again press out as much water as you can.

With your hands, squeeze out as much remaining water from drained spinach as you can. Spinach must be as dry as possible. Place it in mixing bowl and reserve. Wash sieve and dry well; line with cheesecloth. Put ricotta in center of cheesecloth, gather ends of cloth together and twist to squeeze as much liquid out of cheese as possible. Add cheese to spinach along with egg yolks and ½ cup of grated Parmesan cheese. Add salt, pepper, and spices. Stir with wooden spoon till very well mixed.

Roll 1 level tablespoon gnocchi mixture at a time in your well-floured hands to form small balls. Put gnocchi on a plate.

Check to see that pot of water is at a slow boil. Drop gnocchi into simmering water one at a time, raising the heat if necessary to keep water simmering. Cook just a few at a time, or they will stick together.

When gnocchi rise to surface of water, they are done. As each one rises, remove with slotted spoon to warmed platter or baking dish that has 1 or 2 tablespoons melted butter in it. When all gnocchi are in dish, spoon some of remaining melted butter over them, sprinkle with some of remaining grated cheese, and serve. Pass rest of grated cheese separately.

Variation: Before serving, bake gnocchi in hot oven for a few minutes or pass them under broiler to melt cheese.

(Continued on page 61)

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RECIPES, '79

(Continued from page 58)

■ CHICKEN BREASTS ON A BED OF LEEK AND BROCCOLI PURÉE

four to six servings

Breasts of 4 chickens, skinned, boned, and halved
½ pound (4–5 cups) broccoli flowerets with slender part of stems
¾ pound leeks (about 2 bunches), white part only
¼ pound butter
2–3 tablespoons sour cream (*crème fraîche* or heavy cream can be substituted)
Salt and freshly ground white pepper
Generous amount nutmeg
¼ cup chopped parsley
2 tablespoons drained capers

If chicken breasts are fairly thick, pull off small strip (the minion fillet) from larger part of breast. Keep chicken at room temperature while you prepare recipe.

Cook broccoli in 2 cups boiling salted water for 5 minutes. Drain immediately.

Trim leeks, discarding all but a bit of green and wash very carefully to remove sand between leaves. Cook in 2 cups boiling salted water for 7–10 minutes or till tender. Drain well, pressing out as much as possible.

Place leeks and broccoli in food processor with steel blade and process till smooth. If you prefer a little bit of coarseness in texture, do not over-process. Or purée drained, cooked vegetables through a food mill. In either case, you will have to make the purée in 2 or 3 batches. Mix them together.

Add 2 tablespoons of the butter and the sour cream to the purée and mix well, either by hand or with another few seconds in the processor.

Butter a shallow baking dish (one that is large enough to hold chicken breasts in single layer) with 1 tablespoon of the butter. Season purée to taste with salt, pepper, nutmeg, and spread evenly in baking dish.

Heat 4 tablespoons of the butter in a skillet large enough to hold chicken breasts in single layer. Add chicken, season to taste, sauté 4–5 minutes, turning once so both sides are done. Remove and arrange them on top of purée.

Add remaining tablespoon butter to skillet in which chicken was cooked, with parsley and capers. Heat, stirring till butter is brown (but not black) and pour over chicken.

Place baking dish in preheated 350° oven for a few minutes, just till purée has time to get hot and chicken takes on a bit of golden color. Serve in baking dish.

■ RISOTTO WITH FENNEL, VENETIAN STYLE

four to five servings

2 cups diced fennel
1 cup finely chopped onions
5 tablespoons butter
2 cups Italian short-grain rice (such as arborio)
4 cups chicken broth
Salt and freshly ground pepper
1–1½ cups freshly grated Parmesan cheese

Trim and discard stalks and coarse outer leaves of fennel bulbs. Wash heart of bulbs well and dice.

In heavy pan, melt 4 tablespoons of butter. Add fennel and onions. Cook over moderate heat, stirring often to prevent sticking, till fennel and onions are soft but not browned (about 10 minutes).

Add rice; cook for 2–3 minutes, stirring and mixing, till all grains of rice are lightly coated with butter.

Bring broth to boil. Add about half of it to rice—just enough barely to cover. Add a little salt and generous twist of pepper. Keep reserved broth warm while you cook rice over low heat. As broth evaporates, add more gradually, as needed, so that rice is always in broth. Should be done in 20 minutes. Test by biting a grain of rice. Should be *al dente*, that is, cooked but still a bit firm “to the tooth.” Remove from heat, stir in ½ cup of the grated cheese and remaining tablespoon of butter. Let it rest 3 minutes. Serve, passing rest of cheese separately.

(Continued on page 62)

Pretend
it's a festive occasion
and break open a bottle
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Nice idea.



THE HEUBLEIN
BRANDY ALEXANDER.

RECIPES, '79

(Continued from page 61)

■ VEAL CHOPS IN SORREL SAUCE À LA LYONNAISE *four servings*

½ pound fresh sorrel (or a 13-ounce jar of imported Belgian sorrel, Le Semeur brand, available in specialty shops)
4 veal chops, cut 1-inch thick and trimmed of fat
Salt and freshly ground pepper
¼ cup flour (for coating chops) plus 3 tablespoons flour (for *beurre manié*)
¼ pound butter, at room temperature
2 tablespoons peanut oil
⅓ cup dry white wine
1 cup *crème fraîche*, sour cream, or heavy cream

Wash sorrel. Pull off and discard coarse large stems and any wilted leaves. Drain, pat dry, and make a chiffonade, that is, shred coarsely. Reserve.

Cut off excess fat from chops. Salt, pepper, and coat very lightly with flour on both sides. In heavy-bottomed skillet just large enough to hold chops in single layer, heat 3 tablespoons of butter with oil. Brown chops—about 4 minutes on each side. Cover skillet and cook over moderate heat for 15–20 minutes or just till chops are tender, turning once after about 10 minutes. Transfer to warm platter, cover loosely with foil, and

keep in low oven while you prepare sauce. Do not wash skillet.

Prepare a *beurre manié* by working together with your fingers 3 tablespoons of butter and 3 tablespoons of flour till well mixed. Set aside.

Place skillet in which you cooked chops over low heat, add wine, and deglaze with wooden spoon, that is, scrape all brown bits on sides and bottom of pan into sauce. Add shredded sorrel and cook, stirring, over moderate heat for 4–5 minutes or just till sorrel is wilted. (If you use jar of sorrel, 1–2 minutes is enough.) Add *beurre manié*; cook, stirring, till absorbed and sauce is somewhat thickened. Stir in cream and mix well. Cook a few minutes longer, always stirring, till sauce is fairly thick. (If using heavy cream, a longer cooking time will be needed than if you use *crème fraîche* or sour cream.) Taste and correct seasoning, adding more salt and pepper if desired. Optional: Swirl remaining butter into sauce if you like. Pour sauce over chops and serve immediately. Especially delicious served with the following recipe for Kasha.

■ KASHA (BUCKWHEAT GROATS) WITH MUSHROOMS *four to six servings*

1 cup buckwheat groats
(must be whole-grained)
1 egg, lightly beaten
6 tablespoons butter
2 cups chicken broth

¼ pound mushrooms
Salt and pepper to taste

Place groats in ovenproof heavy pan with a cover, over high heat, with no fat whatsoever. Toast groats, stirring occasionally, till they give off a distinct nut-like smell and are lightly browned.

Remove from heat; let pan cool a bit. Add beaten egg and stir quickly to coat all groats. Add 4 tablespoons of the butter, return to medium heat, stir till butter is melted.

Add 1 cup of broth, bring to simmer, cover, and place in preheated 350° oven. Stir from time to time, scraping bottom of pan to mix crust that forms on bottom into groats. Add more broth (or water) as needed to keep groats covered.

Clean and slice mushrooms. After groats have cooked for ½ hour, add mushrooms, mix well, and cook for additional ½ hour, stirring occasionally. Remove cover for last 15 minutes in order to form a crust on top. Season to taste with salt and pepper, stir in remaining butter, and serve.

■ MUSSELS ARMENIAN STYLE (Moules à l'Arménienne) *four to six servings as a first course*

2 dozen large mussels
1 cup dry white wine
¼ cup olive oil
1 pound onions, minced
⅓ cup rice
¼ cup tomato sauce
¼ cup currants
¼ cup pine nuts (pignoli)
Cinnamon, allspice, paprika, pepper
1 teaspoon salt
Juice of 1 lemon
1 lemon, cut into 4 or 6 wedges

Scrub mussels well, trim beards, and place in heavy pot with wine. Cook, covered, over medium heat till all mussels have opened. Discard any that do not open. Remove mussels with slotted spoon. Pull off and discard one shell from each mussel. Strain liquid in pot through sieve lined with moistened cheesecloth and reserve.

Warm oil in heavy skillet with tight fitting cover. Cook onions in oil till translucent but not brown, stirring often. Add rice and stir to coat with oil. Add tomato sauce, currants, and nuts; season with 2 or 3 dashes each of cinnamon, allspice, paprika, and pepper, and 1 teaspoon salt. Add lemon juice and strained mussel liquid. Cover and cook over low heat for 20 minutes or till rice is tender but still a bit firm.

When cool, spoon some of this mixture over each mussel on its half shell. Serve at room temperature accompanied by lemon wedges.

■ SPINACH, GENOA STYLE (Spinaci alla Genovese) *four servings*

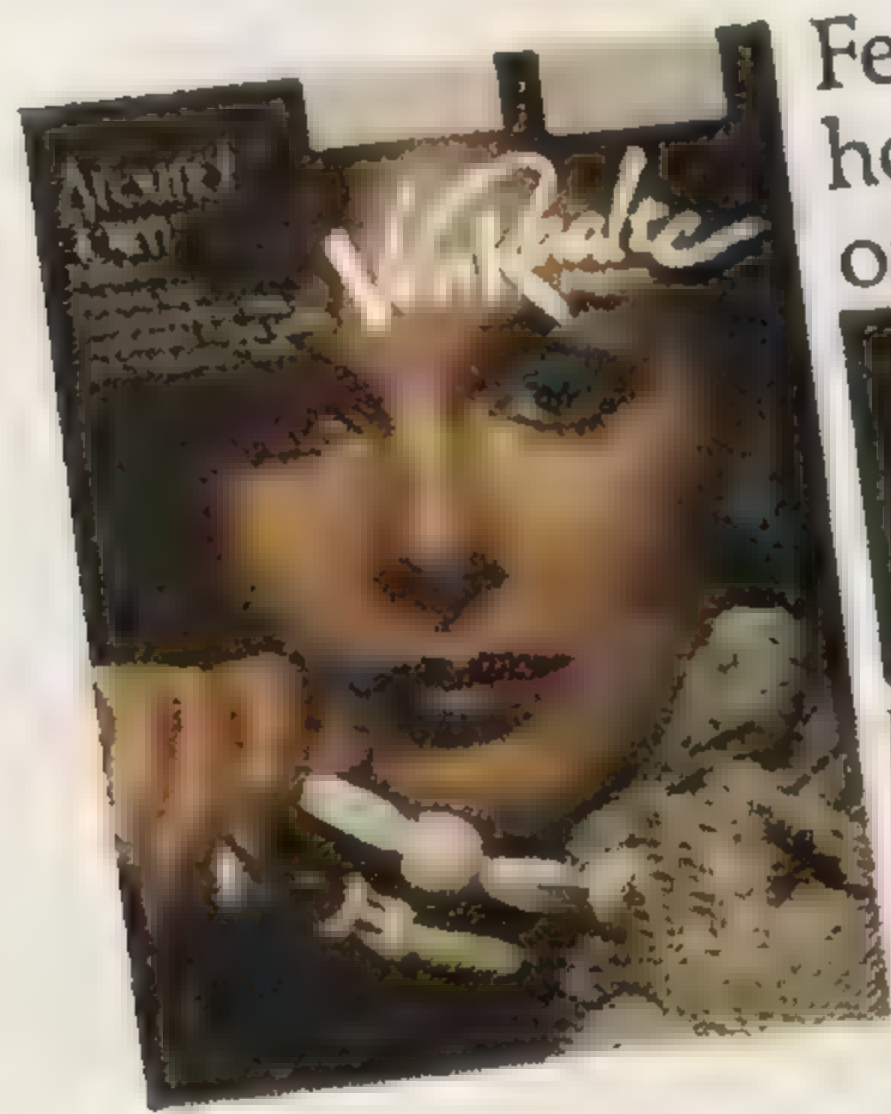
3 pounds fresh spinach
3–4 tablespoons olive oil
1 clove garlic, peeled
3 anchovies, coarsely chopped
4 tablespoons chopped fresh parsley
¼ cup pine nuts (pignoli)

(Continued on page 64)





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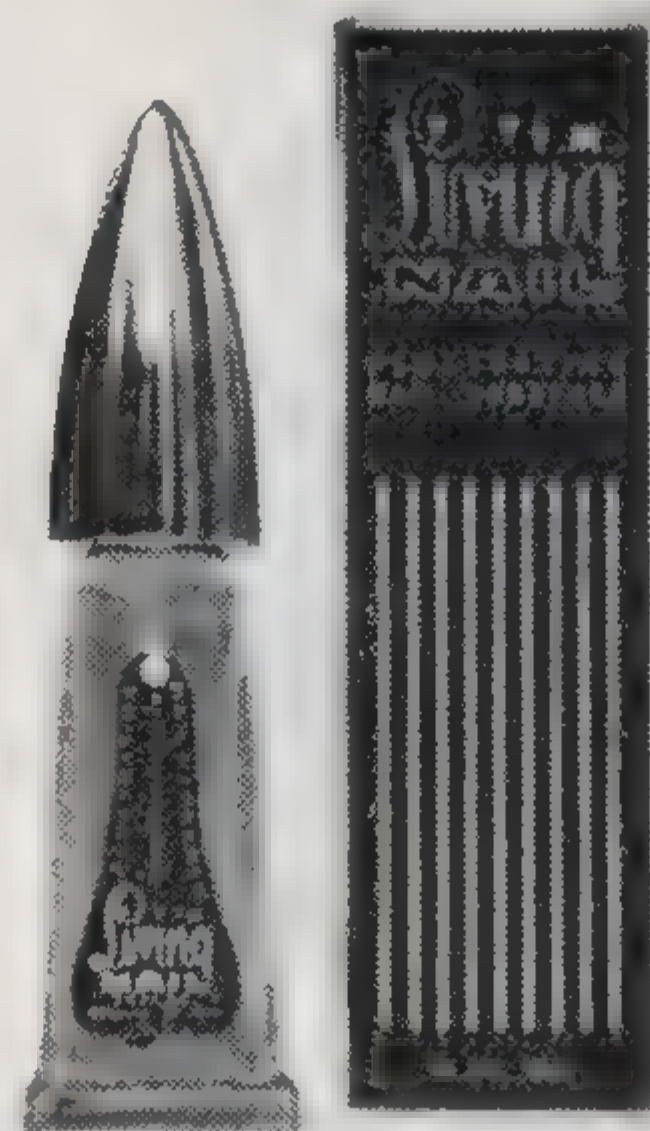
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Photo by Rona Talcott



RECIPES, '79

(Continued from page 62)

¼ cup raisins, soaked in warm water
for a few minutes, then drained
Salt, pepper, nutmeg

Pick over spinach carefully, pulling off and discarding large stems. Wash thoroughly in several changes of water. Drain. In large pot, cook spinach, covered, over low heat, with no water except for that clinging to leaves. Cook just till wilted, 5–7 minutes. Drain again. When cool enough to handle, squeeze out as much water as possible, a handful at a time. Reserve. Place oil, garlic, anchovies, and parsley in heavy skillet large enough to hold spinach (to be added later). Cook over low heat for 2–3 minutes. Remove and discard garlic. Add wilted spinach, pine nuts, raisins. Season to taste with salt, pepper, nutmeg. Mix well. Cook over low heat, stirring often for 7–10 minutes. Serve immediately.

Variation I: Additional ingredients: 2–3 hard-boiled eggs, sliced while warm; a tin of rolled anchovies, drained. Arrange spinach in flat layer on serving platter. Place slices of warm hard-boiled egg on top, with a rolled anchovy on each egg slice.

Variation II: Additional ingredients: 4 eggs and ¼ cup grated Parmesan cheese. Spread spinach in lightly oiled baking dish. Make 4 hollows in it with back of large spoon. Break an egg into each hollow. Sprinkle with cheese. Bake in preheated 350° oven till eggs are set. Serve at once.

TOPLESS TARTE TATIN *four to six servings*

6 tart apples, peeled, cored,
and sliced thin
4 tablespoons butter
3 tablespoons dried currants
Juice and grated peel of ½ lemon
2 tablespoons brown sugar
1 cup sugar

Butter bottom and sides of pie tin. Arrange apple slices in layers, sprinkling them with currants, lemon juice, grated peel, and brown sugar, dotting them with bits of remaining butter as you go. Top layer should be apples with no currants visible. Cover with aluminum foil in which you pierce a few openings with a sharp knife, set on cookie sheet and bake in preheated 450° oven for an hour or till apples are tender. Remove foil for last 15 minutes so any excess liquid will be absorbed. If apples seem in danger of burning, cover again with foil. Remove from oven and let cool to lukewarm. Apples should be moist but not sitting in liquid.

If excess liquid accumulates, remove with bulb baster. Melt white sugar in small heavy skillet or saucepan with ¼ cup water over medium heat. If sugar on one side of pan begins to turn dark before rest, stir it up. Remove from heat as soon as sugar syrup has become dark amber in color. Pour over apples to cover evenly or use pastry brush to paint layer of caramel over apples. Work quickly. If caramel begins to harden, return to heat for a few seconds, then proceed to finish coating apples. Let sit for ½ hour and serve. ▽

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Horoscope

By Maria Elise Crummere

January

Aries: Swing into fame. **Taurus:** A day to cherish. **Gemini:** Mercury challenge. **Cancer:** End of the impasse. **Leo:** New-moon harmony. **Virgo:** Career upswing. **Libra:** Adventure-time. **Scorpio:** Full-moon revelations. **Sagittarius:** A social high. **Capricorn:** Money on the way. **Aquarius:** Your own new moon. **Pisces:** Lucky you!

Aries

MARCH 21–APRIL 20

Your Arian independence is challenged this month with your ruler, Mars, in the limiting sign of Capricorn. But Capricorn will also act to organize and anchor you. On the 4th, a significant message inspires you to plan a happy event. Seek out and exploit an idea on the 7th. The 8th is a good day for the idea to get a splendid, unusual response. If you persist until the 20th, you should be able to complete the plan. Expect extraordinary results on the 25th, when your ruler, Mars, leaves Capricorn and enters the sign of fame, Aquarius.

Taurus

APRIL 21–MAY 21

Your ruler, Venus, in Scorpio the first week of the month, holds you in troublesome constraint. At the same time, you'll be bogged down with boring social obligations. You are free on the 7th, however, to plan a mini-holiday for the 12th, 13th, and 14th. Expect good times; you could even meet a new partner. An old friend needs your advice and assistance on the 20th; help the person, but be careful not to sacrifice too much in your efforts. The 26th is a beautiful day when all goes well; cherish it. Take advantage of a surprise on the 27th.

Gemini

MAY 22–JUNE 21

Your ruler, Mercury, is opposed by Sagittarius the first eight days of the month, making you ill-equipped to deal with business partners who need you. Your best tack is to appease them or to agree with them. When Mercury changes signs and enters Capricorn on the 10th, you can fulfill the promises you have made. You are a winner on the 12th; press this win for total results. Settle an old score to your satisfaction on the 17th. Take a respite on the 21st with someone you love. Do not take a perverse view on the 30th and lose a valued friend.

Cancer

JUNE 22–JULY 22

As active Mars is in Capricorn—the sign directly opposite your own—until the 21st, it's virtually impossible for you to be in tune with associates right now. Ride out this period by assuming a neutral position. The 21st begins an ideal period for you to complete unfinished commitments and to work on your own. Mercury—also in opposition to you—could bring forth messages and news that you desire. Put off asking for

favors until the 28th, however, when the new moon ends the impasse. The last three days of the month let you start fresh.

Leo

JULY 23–AUGUST 23

With Jupiter, the joy bringer, still in your sign, you are a prizewinner all month. This expansive planet opens doors everywhere for opportunities, benefits, rewards, and—oh, yes—love! Just one hitch: Jupiter is moving backward (retrograde) and that means the rewards are in sight, but their delivery is delayed. Do not let this stop you, though—because Jupiter starts moving forward again on the 12th and resumes giving. The 12th will be a joyous day, bringing you a promising message. On the 13th, Venus (ruling love) and Jupiter (ruling opportunity) combine and are good to you. On the weekend of the 25th and 26th, do not impose your judgment on a good friend's behavior; it won't work.

Virgo

AUGUST 24–SEPTEMBER 23

Saturn, the planet of responsibility, continues to occupy your sign, making this an important time for you to achieve your goals. The first six days of the month, Venus in Water Scorpio—good to you—brings forward new associates who are in total agreement with your purposes. On the 17th and 18th, you can count on getting the best responses to ideas that have long-term potential. You receive surprising news on the 22nd; exploit it to the fullest. Mercury changes signs on the 28th, which coincides with the new moon. Then, with the Moon and Mercury both in Aquarius—the sign of fame—your career and social life perk up. Friends crave your attention during this period and you influence their success.

Libra

SEPTEMBER 24–OCTOBER 23

Mars at an angle to your sign may keep others from cooperating with you—and vice versa. This situation continues until about the 20th. Your ruler, Venus, then moves into agreeable Sagittarius and varies your options for adventure, new hobbies, or reorganizing your life. Ideal time to travel: the 12th, 13th, 14th. The 20th or 21st, however, could pose problems, delays, disappointments. The 26th should be spent with someone you cherish. A surprise proposal on the 27th stuns you. The new moon on the 28th brings a planetary windfall.

(Continued on page 68)



In 1910, Eileen Davis was so enthusiastic about going into the tunnel of love with Richard Anderson,

she absentmindedly lit up a cigarette.

Mr. Anderson dampened her enthusiasm.



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A hundred years ago, building a house with 12-inch thick stone walls wasn't energy conservation, just plain common sense. Along about sun-up, when temperatures dropped to five below, folks had little else to depend on save for a good warm quilt.

Unfortunately, such solid construction techniques have long since been abandoned. So too have the many fine structures which were built to withstand the elements.

Today, preservationists and business developers alike have come to appreciate the quality craftsmanship of the past. They're finding adaptive uses for abandoned homes, factories and warehouses—turning them into art centers, apartment complexes, shopping centers.

They're also finding that the durable construction of the past yields higher quality and less expensive space than could be obtained in a brand new building. And the skilled artisans of yesterday built structures with a unique character that simply isn't being created today.

Help promote new uses for yesterday's fine buildings. Join the National Trust. For membership information, write: National Trust for Historic Preservation, Department 0608, 740 Jackson Place, NW, Washington, DC 20006.



HOROSCOPE

(Continued from page 66)

Scorpio

OCTOBER 24–NOVEMBER 22

Dynamic Uranus remains in your sign this month and is responsible for dramatic changes that could break down barriers and free you to express your innovative talents. The 8th is very important to you; anything new should prosper. The full moon on the 13th is revelatory and gives the answer to a problem that you vitally need to act on. Your action could bring about a turning point in your life. The 22nd is an opportune day for wishes to be granted. On the 27th, spend the day with someone you prize.

Sagittarius

NOVEMBER 23–DECEMBER 21

The first eight days of the month, Mercury is in your sign. It brings joyous, unusual information that involves new adventures. On the 7th, Venus enters your sign, too, and your social life booms—particularly on the 12th, 13th, 14th. You'll encounter lucky opportunities at this time that peak by the 22nd. Watch out for the 20th, however, when a disappointment arises from someone's failing to keep a promise. On the 27th, the day before new moon, a chance meeting ends the month on an up note.

Capricorn

DECEMBER 22–JANUARY 20

All your plans have been on a practical path since August of 1978, when your ruler, Saturn, went into Virgo. Now, with Virgo functioning well with Mars—the action planet—until the 20th, you can get even more done. Initiate as many projects as you can—especially on the 8th. Communicate with important people from the past on the 17th. Avoid social events on the 20th and take care not to disappoint a loved one on that day. Your patience should be compensated on the new moon on the 28th. With the Moon in your house of income at that time, you can expect financial gains.

Aquarius

JANUARY 21–FEBRUARY 18

Your ruler, Uranus, is still in Scorpio the first six days of the month, amassing power for you. But with Venus in Scorpio, too, there could be friction on the social scene. If those in authority irritate you, be careful to placate them instead of antagonizing them. The 8th starts a period that's good to you socially. The 22nd is a remarkable day: a contract could be negotiated and, if signed, would prosper. If you need a week-end away, take the 27th and 28th.

Pisces

FEBRUARY 19–MARCH 20

The first six days of the month can be exciting since your ruler, Neptune, is in the exact same degree as Uranus. There is an extremely good friend behind you now, supporting you and helping to promote your inspired ideas. On Sunday the 7th, another friend turns up and cooperates in a way that furthers your goals. Lucky you! On the 21st, communicate with a key person who knows how to revitalize your projects to give them more importance.

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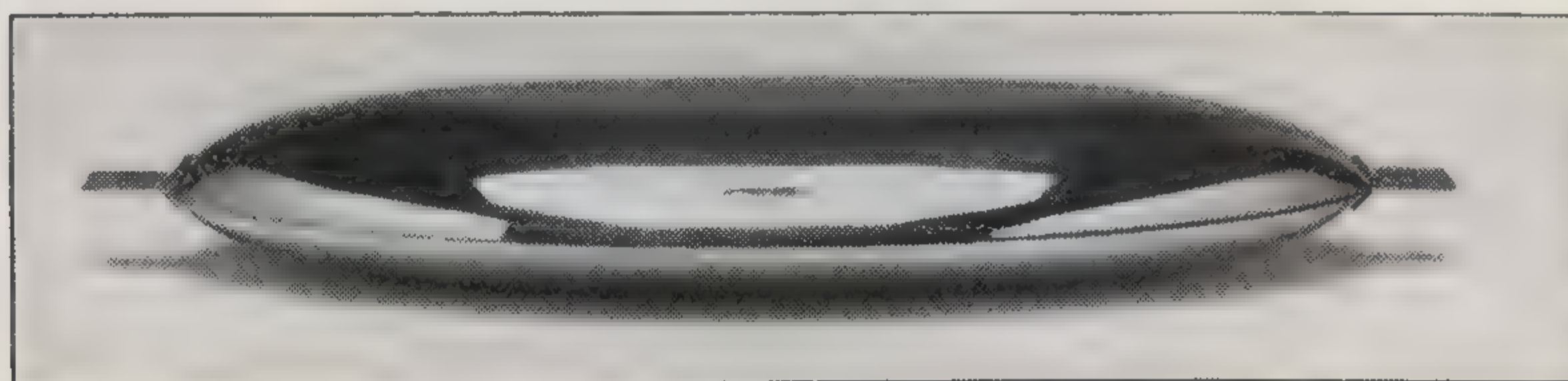
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Living: Ideas and Trends

By Barbara Plumb

*Top fish dish...best icer-bar...plus a show
and a source of good things to live with...*

While the reactionary Hapsburgs ruled in Vienna, revolutionary artistic sparks flew. *Vienna Moderne: 1898-1918*, at the Cooper-Hewitt Museum in New York City through February 4, documents this arts-and-crafts movement, which included works by such modern pioneers as Josef Hoffmann (chair pictured) and Adolf Loos, whose battle cry was: "Ornament is a crime."



Perhaps the most
beautiful fish dish
ever designed,

the platter shown here is also one of the most versatile. It comes apart in two stainless-steel shell-like halves that can go in the oven or be used as servers. The piece looks stunning with anything in it or alone as an object. Designed by Roberto Sambonet, the container is 18 inches long; \$95. Ambienti, New York City.



Now that chilled wine and frosty vodka—neat—are among the most favored drinks, Superstar 2000 has come into its own. This portable freezer/bar, made in Italy with American refrigeration, has a grey transparent plastic bubble atop a stainless-steel cylinder on casters. The 30-inch bar tray is lighted; \$750. Atelier Int., NYC.



● The Maison de Verre (above), completed in Paris in 1932, probably marked the first time the industrial esthetic pervaded a private residence. Exposed metal beams mingle with retractable steel ship ladders, metal bookcases, and one of the earliest adjustable track lights. What a long way we have come—from the quiet anarchy at 31 avenue Guillaume to a major 288-page book, *High-Tech* (Clarkson N. Potter, Inc.) by Joan Kron and Suzanne Slesin, that documents, for the first time, the domestication of the industrial with photographs of hundreds of provocative interiors and products and an enormously useful forty-two-page directory of sources.



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Health

Two vitamin alerts...cancer-guard confirmed...kidney risk in pain-killers...and why you might avoid a D & C

By Melva Weber

■ VITAMIN A CAUTION

New information on retinoic acid, the relative of vitamin A widely used to treat acne, has been studied by a special committee of physicians appointed by the American Academy of Dermatology. Experiments with hairless albino mice have suggested that retinoic acid when combined with too much sunlight could increase the risk of skin cancer, the doctors reported. Even though the research doesn't prove that retinoic acid actually causes human skin cancer, the doctors' group advises extreme caution during this treatment—which means avoiding exposure to sunlight or sunlamps. People who have sun-sensitive skin or who sunburn easily should be especially careful, the doctors advise. And there's no assurance yet that using sunscreen lotions during the treatment will reduce the potential hazard.

Too much of the "sunshine" vitamin can cause nausea, sore eyes, itching skin

■ VITAMIN D WARNING

Vitamin D, the sunshine vitamin, is essential for bone health because it helps the body to use calcium. It is also used in large prescribed doses for some diseases. The suggested minimum daily requirement for normal nutrition is 400 international units of vitamin D daily. But, taken in massive quantities, either by vitamin enthusiasts or by patients under medical instructions, vitamin D can be life-threatening or can cause severe illness, warned Doctors M. Davies and P.H. Adams of the Royal Infirmary in Manchester, England.

Big doses of vitamin D, beyond the body's need, may calcium-load the blood and result in calcium deposits being made in soft tissues. Symptoms of vitamin D poisoning include nausea, ulcer symptoms, pain, sore eyes, itching skin. Kidney damage and high blood pressure may occur after long periods of overdose.

The British metabolism researchers urge close medical watch on patients who are on vitamin D for disease conditions, use of the massive doses only when strictly indicated, and regular blood tests for high calcium levels.

■ CANCER PROTECTION FOR BREAKFAST

England's Dr. Denis Burkitt, who alerted the world to the health-giving virtues of the high-fiber diet, claimed that food bulk prevents heart attacks, digestive diseases, and intestinal cancer. Dr. Burkitt based his views on population studies that show these diseases virtually nonexistent in poorer countries where people live on bulky, unrefined foods but predominant in affluent areas with super-refined, low-residue foods. Now, McGill University scientists in Montreal have backed Dr. Burkitt's hypothesis by demonstrating the cancer-resisting effect of bran in animal studies.

The research team, headed by Dr. David Fleiszer, fed laboratory rats one of four diets with graded amounts of bran, including one fiber-free diet. Then, they gave half the animals dimethylhydrazine, a potent cancer-causing chemical. Animals not given the chemical did not get bowel cancers. In the groups given the cancer agent, only one animal on the high-fiber bran diet contracted bowel cancer; but in other lower-fiber diet groups, up to 70 percent of the animals got cancers of the colon.

The cancer-protecting effect appeared independent of reduced calories, according to the researchers' report in *The Lancet*. Rather, the increased stool weight and bulk provided by bran appeared to protect rats from bowel cancers.

■ NEW VIEW OF D & C

Dilatation and curettage, or surgical stretching and scraping of the uterine lining, has long been traditional both for diagnosis of disease such as cancer and as treatment for unexplained bleeding or menstrual disorders. British gynecologists I.Z. MacKenzie and J.G. Bibby, looking at more than a thousand D & C case records at an Oxford hospital, decided that the classical D & C under anesthesia is not effective in many cases.

The procedure is a must for post-menopausal women with uterine bleeding, the doctors say. In addition, emergency curettage for acute bleeding has detected uterine abnormalities in about one-third of cases—an important diagnostic check. But, for some other conditions, the D & C was found unsatisfactory both for diagnosing and for managing gynecological problems. And the procedure involves risk of damage to the cervix during dilatation and the usual risks of general anesthesia.

Doctors MacKenzie and Bibby suggest that for most women under forty, investigation of uterine problems might begin with medication or with suction curettage.

■ ASPIRIN VS. KIDNEYS

Overuse of common pain-killers causes about 5 percent of the chronic kidney disease in the Philadelphia area, according to research at the Hospital of the University of Pennsylvania by Martin Goldberg, M.D., and Thomas G. Murray, M.D. The Philadelphia doctors believe this is a situation that probably occurs throughout the nation.

Analgesics are useful and sometimes necessary medicines; it's also excessive and unwarranted use that leads to kidney risk. Major ingredients in the overused analgesic compounds are aspirin and phenacetin, and the kidney-damaging potential seems greater when the two drugs are taken together. By-products or chemical constituents of the drugs tend to build up and destroy tissues in the kidneys, causing impaired kidney function, abnormal urination, dangerous rises in blood pressure. In patients with drug-caused kidney disease, wrote Goldberg and Murray in *The New England Journal of Medicine*, most are women thirty-five and older who take the analgesics for recurring headaches, backaches, or to raise mood. The doctors believe this avoidable cause of chronic kidney disease has been underestimated and underdiagnosed, and they urged fellow physicians to be alert to pain pills' danger to kidneys.

■ WIRED MUSCLES STRAIGHTEN BACKS

Teenagers with spinal curvatures are being treated while they sleep, through electrical charges carried by wires implanted in their back muscles. The experimental technique is in use at Case Western Reserve University's affiliated hospitals in Cleveland, Ohio. Hair-fine wires surgically placed in muscles are hooked up at night to a bedside battery box, delivering painless electric stimulation to the affected side of the scoliosis victim's spine. The idea, according to orthopedic surgeon Clyde Nash, is to cause the stimulated muscles to contract and enable the spine to resist further abnormal curvature.

The technique is still in the research stage, shows promise in helping scoliotic youngsters avoid surgery or the wearing of a brace most of the time for several years.

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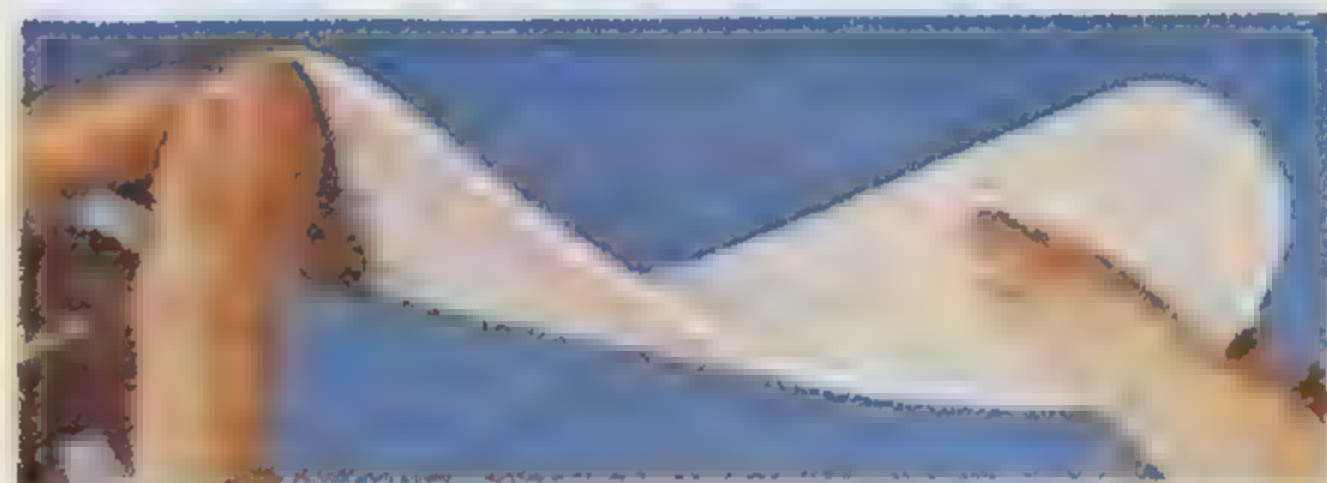
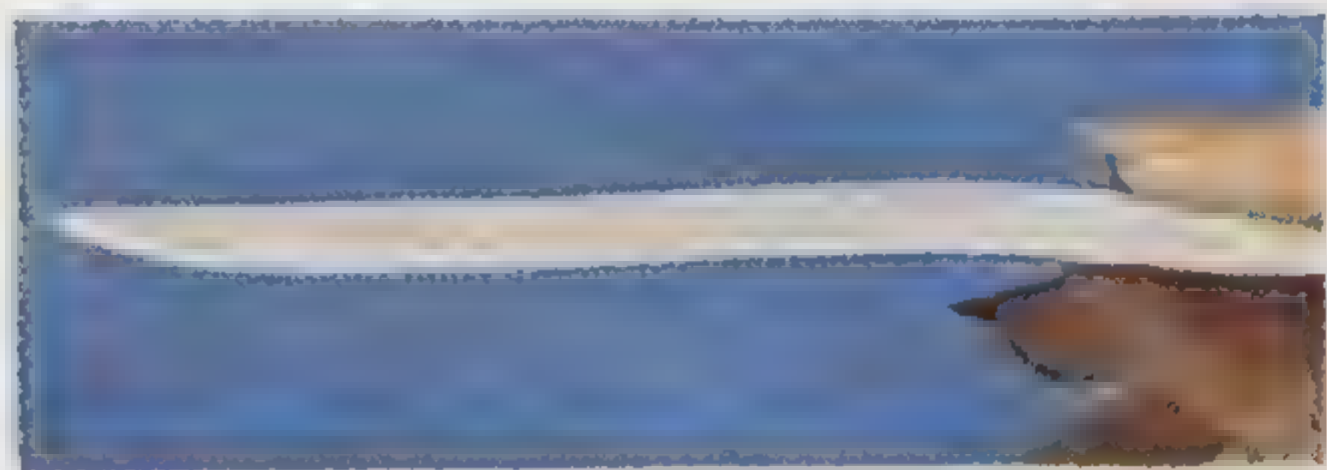


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Most women have it at one time or another. It's often caused by hormonal changes. A Carefree Panty Shield can help you feel comfortable and fresh-dressed any day.



For "anyday" comfort—so soft and flexible!

Carefree Panty Shields conform softly to your body. And stay in place—even in bikini panties.

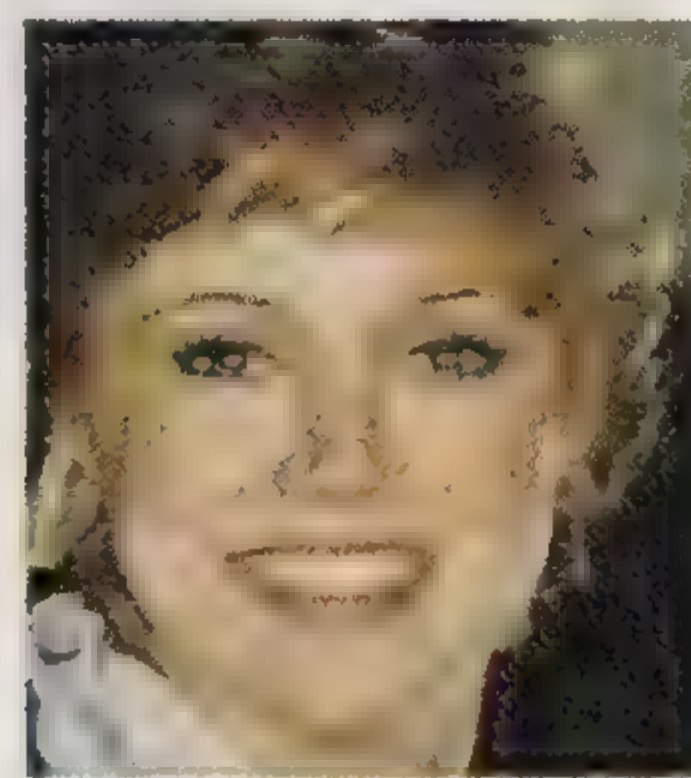
Just the right size for little problems—so thin and small!

A Carefree Panty Shield is just about 1/8 inch thin. No wonder you hardly feel it!



Just the thing when a tampon needs help.

Sometimes a tampon just isn't enough. Especially on heavy days. So use a Carefree Panty Shield, too. It's so comfortable, you'll hardly



know it's there. And if you can't change a tampon just when you want to, don't panic. You'll be safe wearing a Carefree Panty

Shield. It makes your tampon so worry-free.

Why risk stains on clothes you love?

Even light discharge can cause stains that are difficult to get out of pretty underwear or elegant pants. So why not protect your favorite clothes? Carefree Panty Shields give you extra assurance and protection whenever you want it. And because they're so light and trim they fit even your snuggest clothes. With Carefree Panty Shields, you can always be fresh-dressed.



Carefree Panty Shields
...for the fresh-dressed woman!

AZIZA DEMONSTRATES THE MASCARA WITH BUILT-IN SEALER.

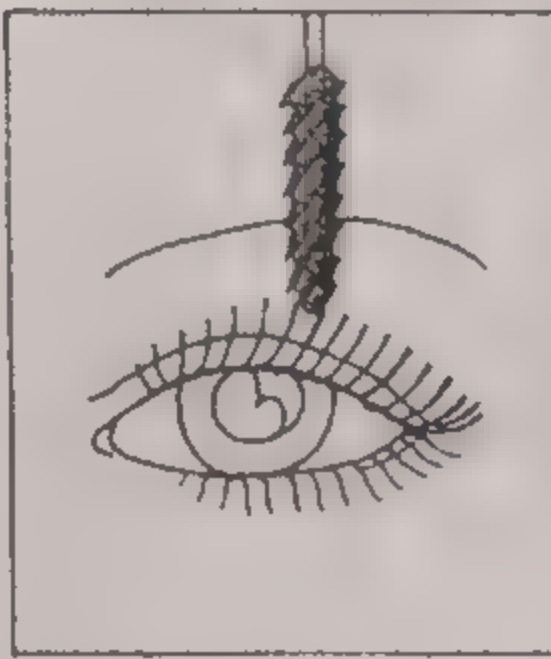
Every blink of your lashes gives mascara a chance to speckle, smudge, and splotch.

That's why Aziza created Mascara with built-in Sealer.

It won't smudge or smear or make messy circles under your eyes.

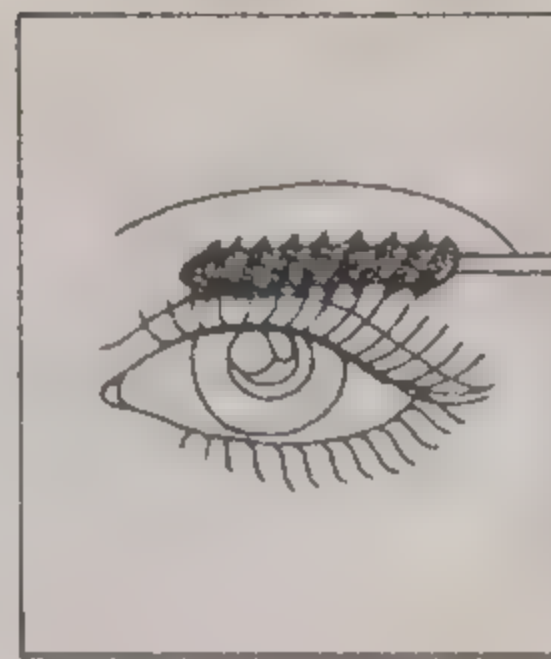
Because we found a way to combine the smoothest, richest, most luscious mascara ever with a gentle sealer.

That means you can even put it on this new way for the thickest, lushest look without flaking. (It's a trick many models use to give their lashes more "oomph.")



1. Touch the end of your Aziza Mascara wand to the tip of each of your upper lashes. Do one eye only. On the same eye, run the

end of the wand sideways along the tips of your lower lashes. Now repeat on lashes of the other eye. (This trick will make your lashes extra-thick at the tips.)



2. Go back to the first eye. (By now the tips will be dry.) Apply mascara as you usually do, in a sweep from the base of the lashes to the tips. Now do the other eye. Notice how the graduated wand separates each lash as it coats.

If you like extra long lashes, you can get our special sealer formula in Aziza Extra-Length Mascara with Sealer. Imagine, a lash-lengthening formula that won't come off till you take it off.

Questions? Ask for our free book, "Aziza Demonstrates All About Eyes," wherever Aziza is sold. Or send 25¢ for postage and handling to Aziza, Dept. 533, 33 Benedict Place, Greenwich, Conn. 06830.

Because Aziza knows all about eyes.



Aziza by
Prince Matchabelli.



Beauty Now

Mid-winter alert

*The barrier method of protection—
against cold, wind, steam heat!*



● When it's icy outdoors, you want to create a barrier between you and the dry, cold air. Stendhal's Les Originelles are meant to do that—with the help of all sorts of wonderfully natural things like camomile and Iceland moss. Try the Emulsion Base. . . . The 3M Company's Cold Weather Mask humidifies the air you breathe, is great for winter sports. . . . A lip smoother, *left*, is a must. Blistex seals in moisture, too.

If winter just hits you in the face—it does about now—your skin needs all the help it can get. To the rescue: Tussy's Wind & Weather Skin Lotion. It moisturizes and protects wonderfully. . . . Night of Olay works while you sleep, is so light it's hard to believe that it's serious moisture-replenishing stuff. It is. . . . Areas that need super-effective care can also be covered nightly—by Jeanette Coburn's rich Eye and Throat Cream. Answer to steam-heated hair: Sebulex Conditioning Shampoo with Protein. It's a great dandruff-remover/shine-restorer.

The drier your skin, the more tiny lines you get. What's needed is a vanishing act—something like Vivant's Facial Wrinkle Program. It takes a bit of time, but it really seems to do the job. . . . Line Tamer does the job, too—in minutes . . . and it's good for absolutely hours!

If skin's dull and drab, sloughing is in order — to clean, sleek, health it up. Super one to try, Alexandra de Markoff's Skin Resurfacing Stick. . . . Buf-Puf has a soap that's marvelous against the elements — Buf Beauty Bar. It's part of their new Buf Beauty Basics. Terrific for keeping skin clean, moisturized!

To have, Japanese tabis, *below right*. Slather feet with a real troubleshooter, *below left*—say, Neutrogena Norwegian Formula Hand Cream—slip into them and off to bed. Cream stays on you, not sheets, really gets a chance to work. A.M., slide a little weather-proofing Lubriderm Lotion on legs before you pull on panty stockings.



Above right: Bausch & Lomb Ski Goggles. Above left: The Timberline Craftsmen earring. Store information, next to last pages.

Keep the change.



If you're a woman who thrives on change, then the Rolfs five-inch French Purse is for you. It features two deep coin pockets, plus a zippered interior pocket for bills, a removable 8-view card case, and Rolfs patented Snap-Happy® closure. In designing the perfect woman's purse, Rolfs believes there should be plenty of room for change.

ROLFS... it shows you care.

West Bend, WI 53095. Available at fine stores throughout the USA and Canada.

WINE, '79

A cellar you can drink from now

Our expert's picks to drink at once—or to keep for later

By Barbara Ensrud

More than one-half of the wine purchases in this country are made by women. For many of us, it's become a matter of practical and pleasurable interest to have a fair-sized wine stock on hand; almost anyone can find the space to start a collection of four or five cases. Stocking wine by the case saves you time—one fewer stop when shopping for that dinner party—and money, because it allows you to take advantage of specials like the little Barbera d'Alba listed below at \$3.29 a bottle or Fortino's 1974 Zinfandel, \$3.49 (both beguiling with luscious fruit) that are likely to be snapped up by alert wine lovers rather quickly.

When you find something that you like for a good price, buy a case—and if you can't use all of it, get someone to split it with you. Wines are quite often cheaper by the dozen because, when you buy a case of all the same wine, you generally get a discount of up to 10 percent.

Traditionally, the *raison d'être* of a wine cellar was that it allowed one to take advantage of good buys as soon as they appeared on the market, particularly wise among young Bordeaux of 1975 and 1976 and both red and white Burgundies of 1976. Unfortunately, the prices for these wines have escalated so precipitously in recent months that it would put a whopping big dent in anyone's budget to lay down a sizable stock of them. And most won't be ready to drink for quite some time.

It is too frustrating to have a cellar of wines that can't be enjoyed for five or ten years. The impatient oenophile needs something to drink *now*. What we have here, then, are suggestions for building a collection of wines for current drinking, including some of the newest and best to look for. Except for a few heavyweights recommended for laying down, a selection of the wines listed below can form the basis for a practical cellar that you can begin to enjoy the day it is delivered—and continue to draw on for the rest of the year. Moderate-priced reds such as Château Angludet or Simi's 1974 Zinfandel can be sipped with pleasure now but will also keep quite well for a year or two.

WHAT'S NEW, WHAT TO WATCH FOR

BEAUJOLAIS. Hooray! we can drink Beaujolais again. The 1978 Beaujolais is so good it will have us dancing the fandango if we drink enough of it—and we probably will, since it is plentiful. Prices for simple Beaujolais and Beaujolais-Villages will probably hold at \$4.50 to \$5 a bottle. The better Beaujolais from the classified *grands* (Continued on page 78)

SUN UP/ SUN DOWN (Formerly Uppers & Downers)

P.O. Drawer 11899, Ft. Lauderdale, FL 33339

For your hand crocheted string bikini, send \$12.99 + \$1.50 handling. (FL residents add 4% State Sales Tax) We're happy to mix sizes—indicate separately and add \$3.

☐ Master Charge ☐ Visa (BankAmericard)
☐ Check/Money Order

Full Signature _____ Acct No. _____ Expiration Date _____

Name (Please Print) _____

Address _____

City/State/Zip _____

vm-1

OR CALL TOLL FREE (orders only): 1-800-325-6400

Sizes: ☐ Small ('A' cup, 33-35 hip) ☐ Medium ('B' cup, 35-37 hip) ☐ Large ('C' cup, 37-39 hip)

Colors: ☐ virgin white ☐ basic black ☐ scorchin' orange ☐ wine grape ☐ natural beige ☐ yellow ☐ hot pink ☐ chocolate ☐ emerald green

Second color choice: _____

Incite all the passion of the sun in this sexy hand crocheted string bikini! Exciting 1979 colors from which to choose. Elasticized 100% pre-shrunk cotton for perfect fit.

No nonsense guarantee—Refund if not totally satisfied, return within 10 days. \$12⁹⁹

Beach Resort
far horizons

Far Horizons is an enchanted world of European charm in a lush, tropical setting on Sarasota's Longboat Key.



RICHILENE

designs for

Westmoreland's

Sarasota Blowing Rock Naples

YOUR WINE CELLAR

(Continued from page 76)

crus (including Brouilly, Fleurie, Juliéas, Morgon, and Moulin-à-Vent) will be at least a couple of dollars more. Since the *crus* are also entitled to the appellation "Bourgogne Rouge," a substantial amount was used to flesh out the short 1978 crop in Burgundy. Beaujolais Primeur, or *nouveau*, is the lightest, fruitiest, and most evanescent of all—buy only what you can drink by March.

ESTATE-BOTTLINGS FROM ITALY. Excellent values are available from small estates in Barolo, Gattinara, and elsewhere in the Piedmont, as well as Chianti Classico from Tuscany and lovely whites from the northeast such as Pinot Grigio and Pinot Bianco.

REGIONALS FROM FRANCE. With classified growths becoming scarce and expensive, regional wines will get more attention. Pauillac, Saint-Julien, Pomerol, and Saint-Émilion of the 1975 and 1976 vintages will provide good buys, particularly from reliable shippers like Sichel, Wildman, and Barton & Guestier. In Burgundy and the Rhône, look for the wines of Jacques Prieur, Paul Jaboulet, Prosper Maufoux, Domaine Dujac, Ropiteau Frères, Joseph Drouhin, and Louis Latour.

NEW SPARKLING WINES FROM THE WEST. French Champagne is going up yet again but more and better ones are coming out of the American West. Watch for Blanc de Blancs and Blanc de Noirs from Sainte Michelle in Washington State and Château Saint Jean in California.

There are a few gaps, you will notice. The plight of Burgundy lovers like myself, for instance, looks dire indeed. Burgundies are scarce because of short crops in recent years (1978 was no exception, alas). Good vintages like 1971, 1972, and 1976 are so in demand by wine lovers worldwide that prices have catapulted quite out of reach in some cases. I am not, therefore, recommending any Burgundies specifically. The 1976s are excellent. If your wine merchant recommends something you can afford, try it; and if you like it, stock it.

Once you have the basic collection of wines for drinking now, you can begin to think about wines to lay away for the future. This is the best—and most economical—way to insure superb drinking in the years ahead. Those who bought 1975 Bordeaux when they were first offered saved \$50 to \$100 per case on the same wines available in shops today. Futures prices for the 1976s, more supple than the '75s and more appealing for earlier drinking, are high but still less than the currently available '75s. Among the '76s, consider such top growths as Châteaux Lafite, Latour, Mouton, Cheval-Blanc, and Pétrus, all just under \$300 the case (here is where splitting cases with friends makes sense). Better prices (under \$100 a case) prevail for lesser châteaux such as Angludet, La Lagune, Les Ormes-de-Pez, Gloria, and Les Forts de Latour, all reportedly excellent.

The wines suggested below range in price from \$25 a case to \$125, with an average investment of \$250 to \$300 for four to five cases. Ordering mixed cases of several different wines is a good way to give yourself a variety of choices.

JUGS

(Available in magnums, double liters, for about \$4-\$5)

WHITE

Foppiano Chablis
Folonari or Salvalai Soave
Robert Mondavi White Table Wine

RED

Sebastiani Mountain Burgundy
Franciscan Burgundy 1976
Valtellina Rainoldi 1974, 1975
Torgiano Rosso

BY THE BOTTLE

INEXPENSIVE WHITES, about \$3-\$5

Macon-Lugny, Les Charmes
Pinot Grigio, Enofriulia*
Gallo Sauvignon Blanc*
Zeller Schwarze Katz 1977
Scharzhofberger, Von Volxem 1977
Ockfener Bockstein, Kreusch 1977
Almadén 1976 Gewürztraminer
Simi 1977 Chenin Blanc

INEXPENSIVE REDS, about \$2.50-\$5

Fortino Zinfandel 1974*
Côtes du Rhône 1976, Prosper Maufoux
Prunotto Barbera d'Alba 1974*
Lungarotti Rubesco di Torgiano
My Cousin's Claret, Sichel
Benmarl Hudson River Red
Hargrave Whole Berry Pinot Noir 1976
Chianti Classico 1975
Beaujolais, Beaujolais-Villages 1978
C.U.N.E. Clarete or Viña Real

MODERATELY PRICED WHITES, about \$5-\$7

Sonoma Vineyards 1976 Chardonnay,
River West Vineyards
Firestone 1976 Chardonnay
Simi 1976 Chardonnay
Simi 1977 Gewürztraminer
Robert Mondavi 1977 J. Riesling
Charbaut Coteaux Champenoise
Hügel Gewürztraminer 1976
Cuvée Latour Blanc 1976

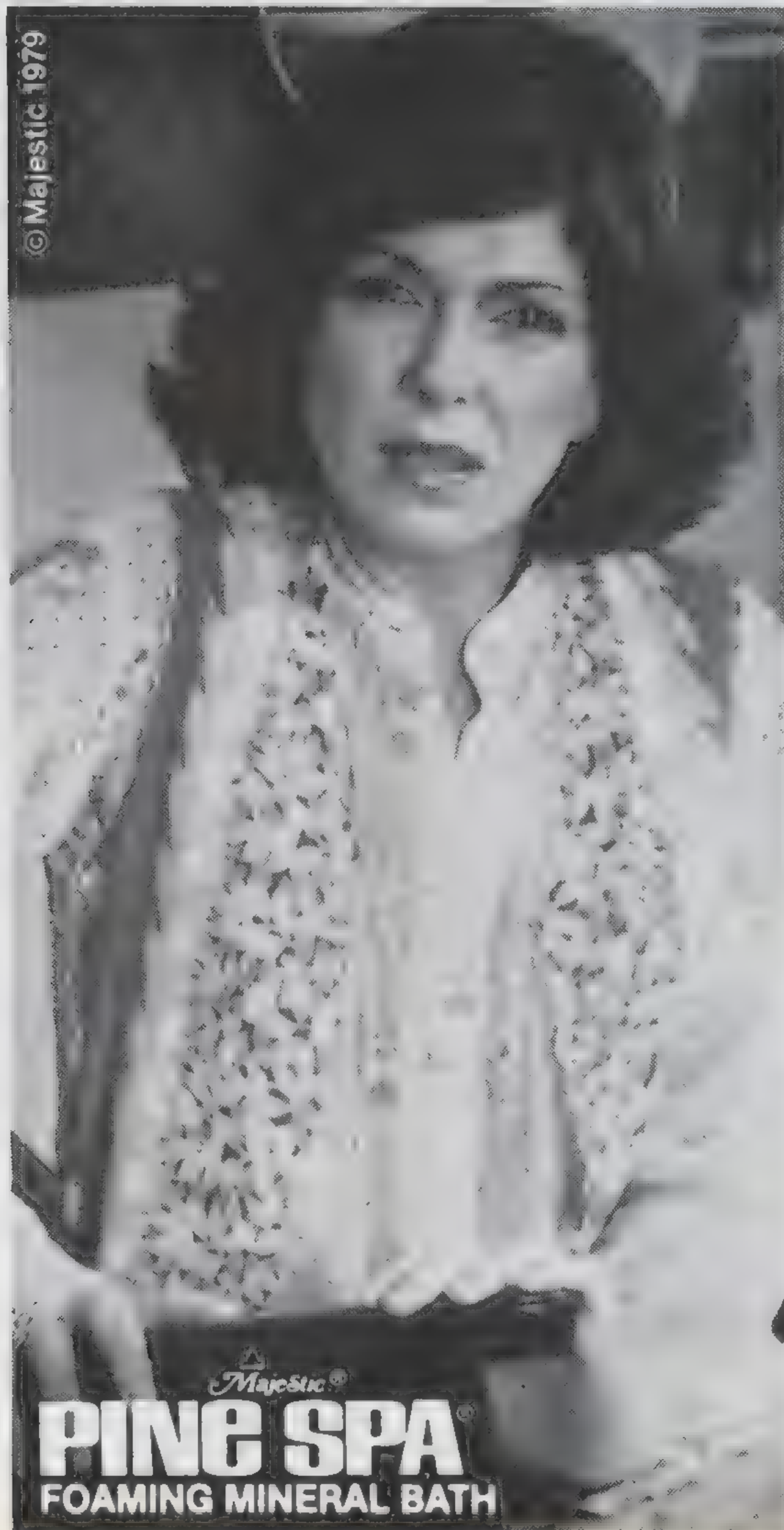
MODERATELY PRICED REDS, about \$5.50-\$8

Château Lafon-Rochet 1973
Château Pontet-Canet 1973
Château Lanessan 1973, 1975
Château Angludet 1973, 1974, 1975
Château Gloria 1974
Monsanto Chianti Riserva 1975
Beaulieu Cabernet Sauvignon 1974
Château Sainte Michelle Cabernet 1975*
Simi Zinfandel 1974, Special Harvest
Christian Brothers Pinot Noir,
Brother Timothy's Selection
Montevina Cabernet Sauvignon 1976

HEAVYWEIGHTS (LAY THESE AWAY), about \$10

Altesino Brunello di Montalcino 1973
Clos du Val Cabernet Sauvignon 1975
Chappellet Cabernet Sauvignon 1974, 1975
Robert Mondavi Cabernet, 1974 Reserve
Contratto Barolo Riserva del Centenario 1971
1975 Red Bordeaux, classified growths of Médoc, Graves, Saint-Émilion, and Pomerol
Château Sigalas-Rabaud 1975 (Sauternes)
Château Coutet 1975 (Barsac)

*Super value



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PINE SPA
FOAMING MINERAL BATH

You can't look good if you ache all over!™

Today's active woman knows how important it is to keep fit. But, exercise often causes muscular aches and pains. With **Pine Spa Foaming Mineral Bath**, minor pain disappears as the penetrating warmth soaks in. **Pine Spa** soothes, relaxes, refreshes and helps relieve fatigue.

Pine Spa—a totally unique foaming mineral bath—turns your own bathtub into a private spa... filled with precious mineral salts, colloidal sulphur and other medicinal ingredients. It's unlike any tablet or rub. Ideal for the weekend athlete.

Pine Spa Foaming Mineral Bath comes in convenient individual packets. If your beauty salon doesn't have it, ask them to get it. **Remember—you can't look good if you ache all over.**

SAVE \$100

Enclosed is the outer carton from Pine Spa Mineral Bath. Please send my dollar to:

Name _____

Street _____

City _____

State _____ Zip _____

Place in stamped envelope and mail to: Majestic Drug Co., Inc., 711 E. 134th St., Bronx, NY 10545.

Offer expires 6/30/79. Limit: One refund per family or address.

V179



**At today's pace, you can't make
a career out of pampering your hair.**



The soft look of springtime; versatile, graceful dressing in natural silk. Charlotte Ford chooses an oriental print sashed in a solid silk color when her schedule is hectic. The Don Sophisticates™ by Charlotte Ford Collection is easy fashion that moves from day into evening without a pause.

*™ Don Sophisticates

**“Fermodyl®
tends to my hair
so I can tend
to business”**

Charlotte Ford

With today's hectic pace, there's less time for pampering. More need for efficiency. That's why Fermodyl Laboratories has created a series of highly individualized hair care systems specifically formulated for different types of hair...with different types of problems. Everything from capillary lotions and conditioning shampoos to color brighteners and perms. Each contains the most effective beauty ingredients extant:

With today's hectic pace, there's less time for pampering. More need for efficiency. That's why

Fermodyl Laboratories has created a series of highly individualized hair

care systems specifically formulated for different types of hair...with different types of problems. Everything from capillary lotions and conditioning shampoos to color brighteners and perms.

Deep penetrating moisturizers...polypeptides...cationic complexes that help strengthen and condition...powerful buffering systems that maintain hair's normal acid balance regardless of what it's exposed to. Because Fermodyl draws from the latest advances in hair care technology, these products are sold only in salons by licensed stylists trained in the science of hair and qualified to choose the Fermodyl regimen that's right for you ...and the life you lead. Even if you are Charlotte Ford.

FERMODYL®

has beautiful hair down to a science

THE FACTS:

1 HUNDREDS OF THOUSANDS OF AMERICAN WOMEN ARE ALREADY USING ENCARE OVAL™

Encare Oval™ was introduced in the U.S. to doctors in November 1977, and has drawn the attention of both the medical profession and the public to a greater extent than any contraceptive product since the pill.

Gynecologists have been recommending it with high frequency. And Encare Oval already has become the vaginal contraceptive most often recommended by pharmacists.

Today, Encare Oval is being used by hundreds of thousands of women, and users surveyed report overwhelming satisfaction. Encare Oval™ users say they find it an answer to their concerns about the pill, IUDs, diaphragms, and aerosol foams.



the potent sperm-killing agent, nonoxynol 9. Once properly inserted, Encare Oval melts and gently effervesces, dispersing the protective, sperm-killing agent within the vagina.

It is known that the success of any contraceptive method depends on consistent and accurate use. Encare Oval™ has been designed to be so convenient, you won't be tempted to forget it. And so simple to insert, it's hard to make a mistake.

If you've been advised not to become pregnant for reasons of health, a decision about any contraceptive method should be made after consultation with your doctor.

2 ITS EFFECTIVENESS HAS BEEN ESTABLISHED IN CLINICAL TESTS.

In a recent U.S. clinical study, Encare Oval was subjected to one of the most rigorous tests ever conducted for a vaginal contraceptive. It showed that Encare Oval provides consistent and extremely high sperm-killing protection. These excellent results support earlier studies in European laboratories and clinics.

Each Encare Oval insert contains a precise, premeasured dose of

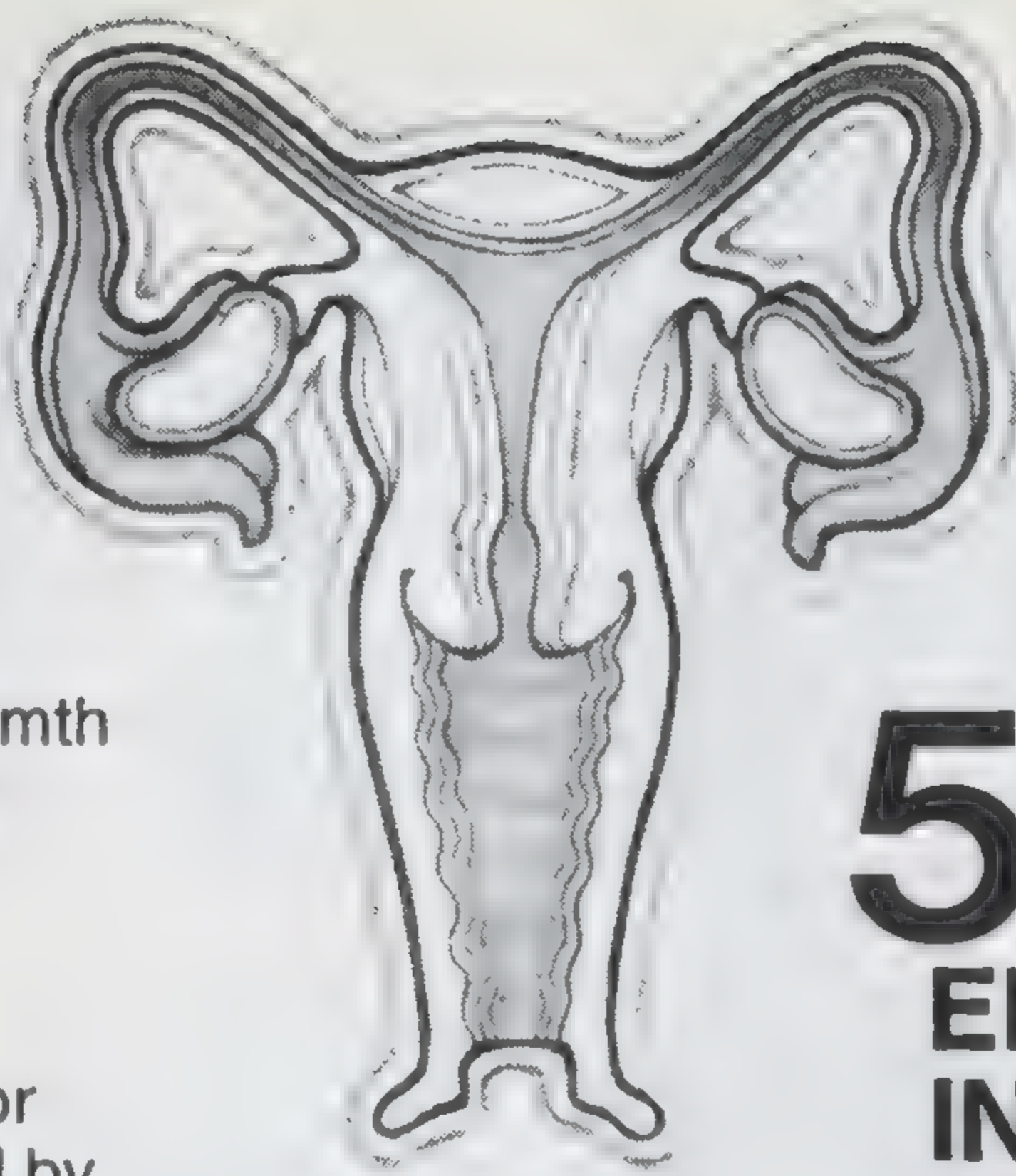


3 UNLIKE THE PILL, ENCARE OVAL HAS NO HORMONAL SIDE EFFECTS.

Encare Oval™ is free of hormones, so you're sure it won't disrupt your hormonal chemistry. Encare Oval™ cannot create hormone-related health problems—like strokes and heart attacks—that have been linked to the pill.

And because you don't take the pill, there's none of the associated weight gain, bloating, or breast enlargement. Since there is no hormonal disruption of your

The most contraceptive



menstrual cycle, your periods should remain normal.

In some cases, a feeling of warmth has been reported when using Encare Oval. This is usually no cause for concern.

In a limited number of cases, however, a burning sensation or irritation has been experienced by either or both partners. This can occur in varying degrees with virtually all vaginal contraceptives.

In these instances, use should be discontinued.

4 ENCARE OVAL IS EASIER TO INSERT THAN A TAMPON.

The Encare Oval is smooth and small, so it inserts quickly and easily—without an applicator. Simply use as directed.

There's none of the bother of aerosol foams and diaphragms. Just insert an Encare Oval when you need protection. There's nothing to wear. No device inside you to slip out of place. No pill to remember every day.

Each Encare Oval provides maximum protection during the period from 10 minutes to 1 hour after insertion.

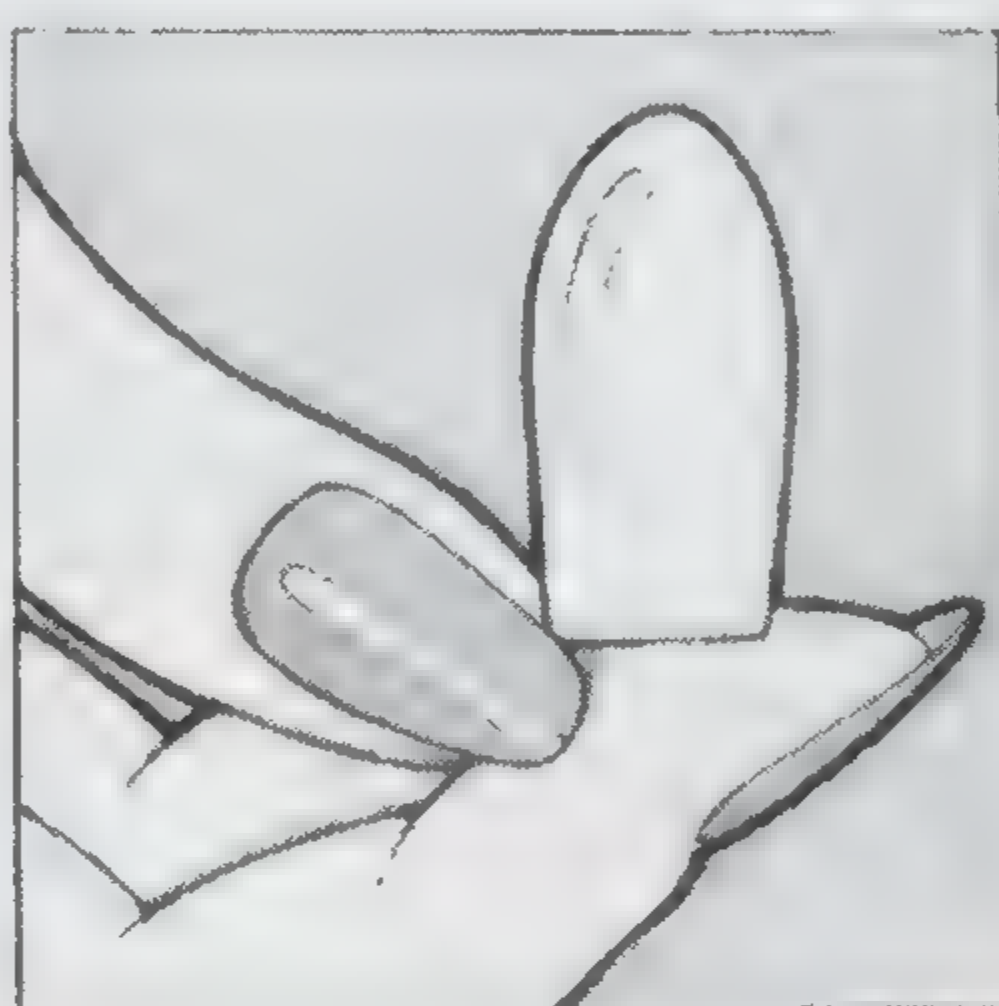
You can buy Encare Oval whenever you need it...it's available without a prescription. And each Encare Oval

is individually wrapped to fit discreetly into your pocket or purse.

5 BECAUSE ENCARE OVAL IS INSERTED IN ADVANCE, IT WON'T INTERRUPT LOVEMAKING.

Since there's no fuss or bother, Encare Oval encourages spontaneity, providing a measure of freedom many other contraceptives can't match.

The hormone-free Encare Oval. Safer for your system than the pill or IUD. Neater and simpler than traditional vaginal contraceptives. So effective and easy to use that hundreds of thousands have already found it—quite simply—the preferred contraceptive.

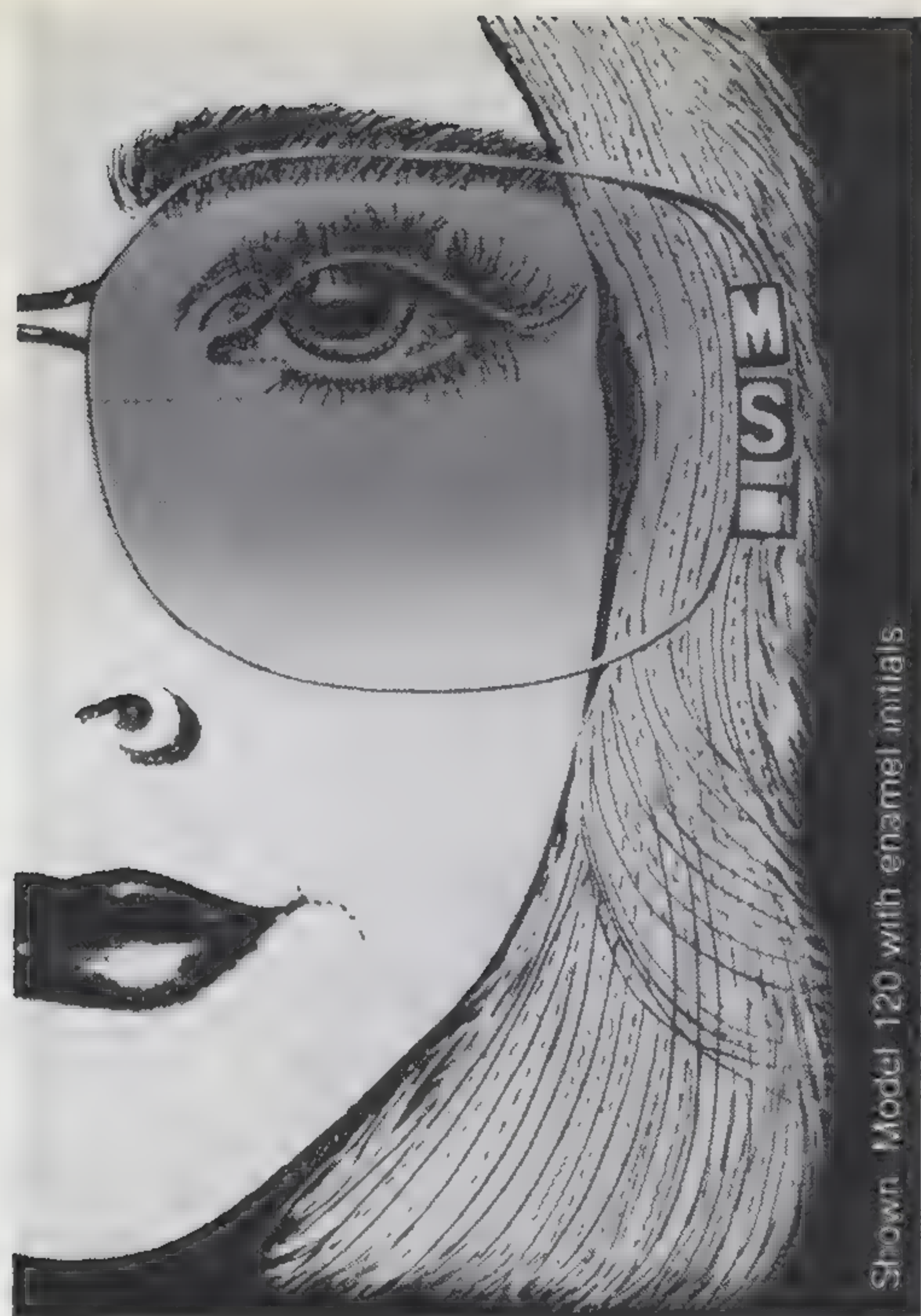


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Norwich, New York 13815

EA-1615



talked about since the pill.



Shown: Model 120 with enamel initials

Tura

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Eyes only

Indoors/outdoors

...news from sports looks to disco shine

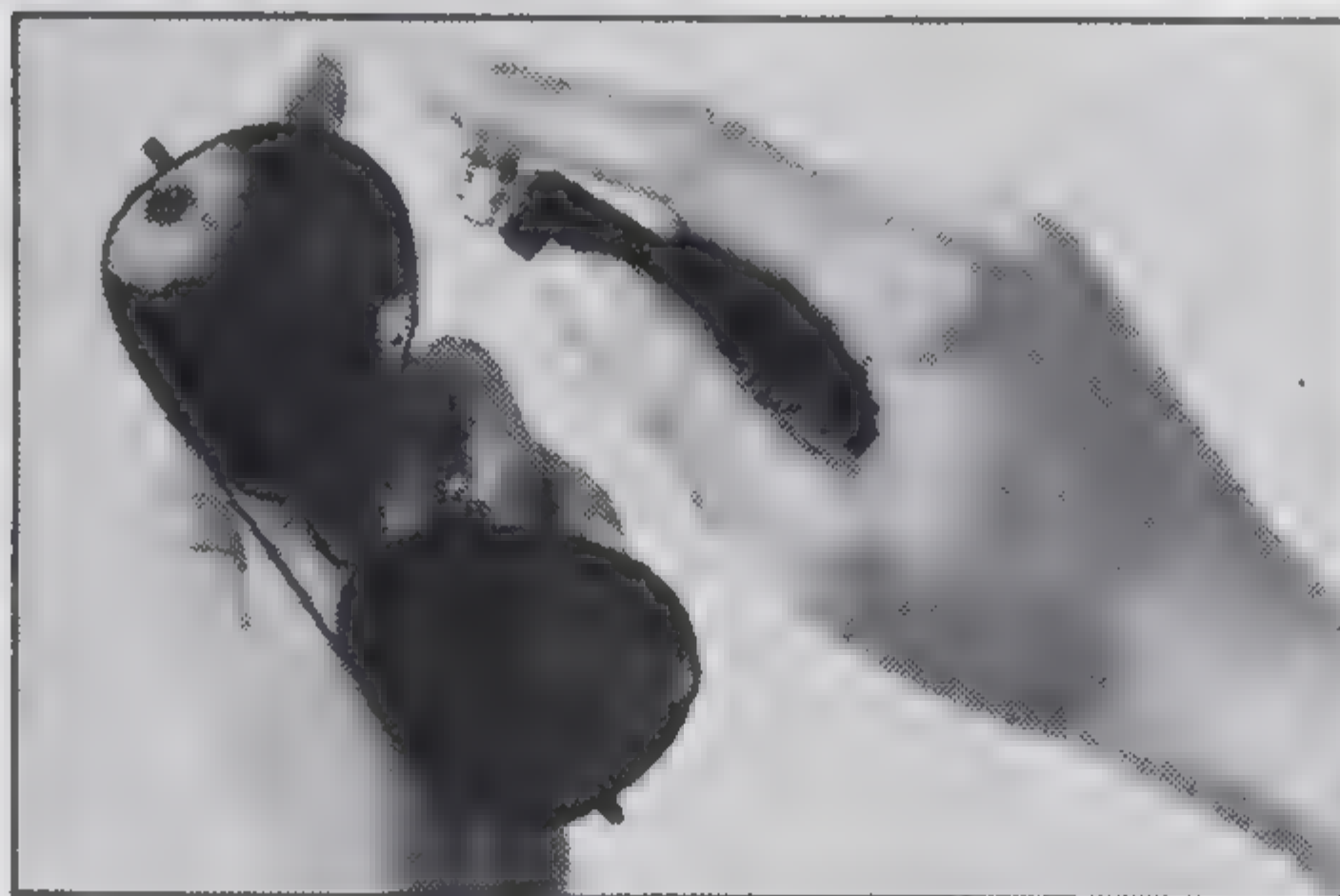
Sports sunglasses with extra protection (1)—a large wrap-around sunshield of scratch-resistant grey plastic. And extra comfort—lightweight frames, flexible temples, cushioned nose pad—no pinching, no squinting! Carrera Porsche Design. \$50.



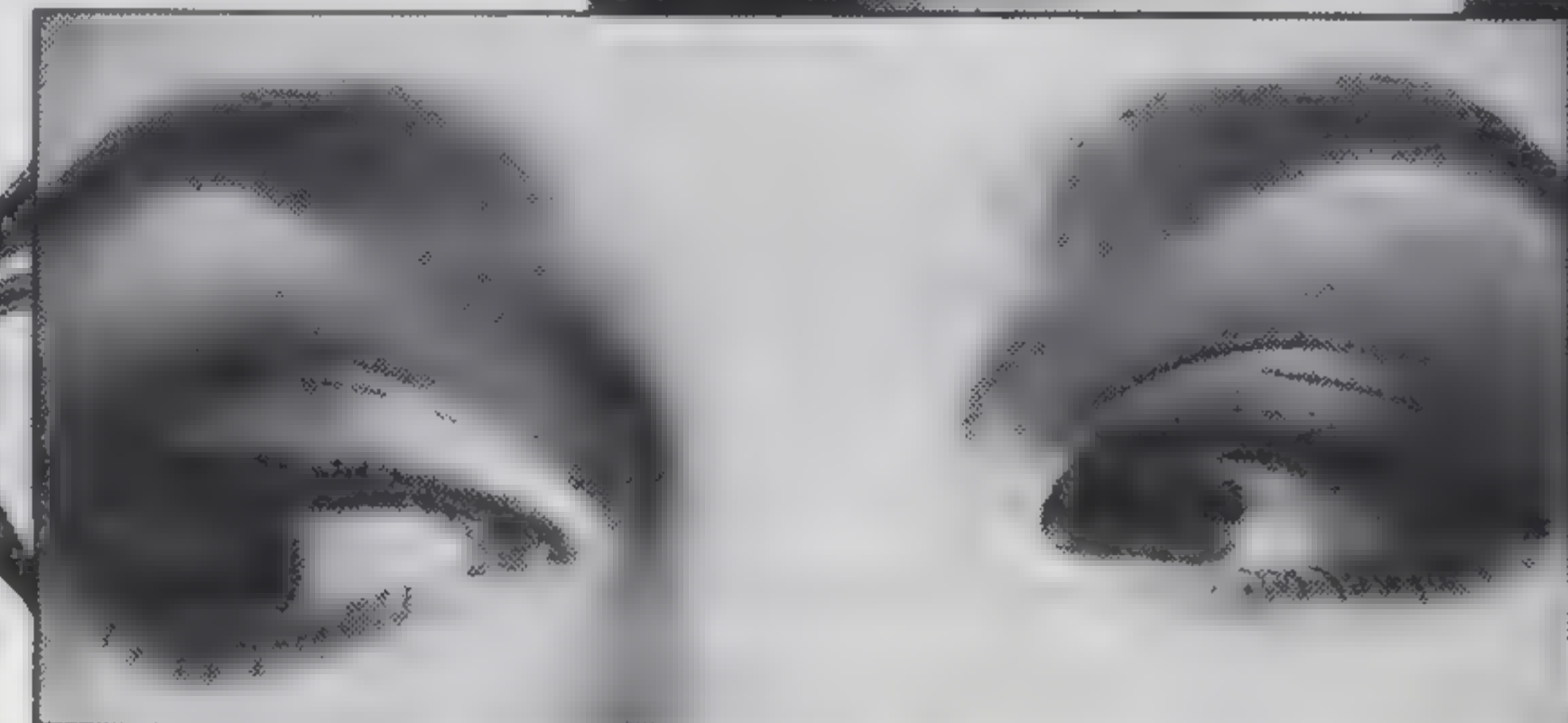
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1

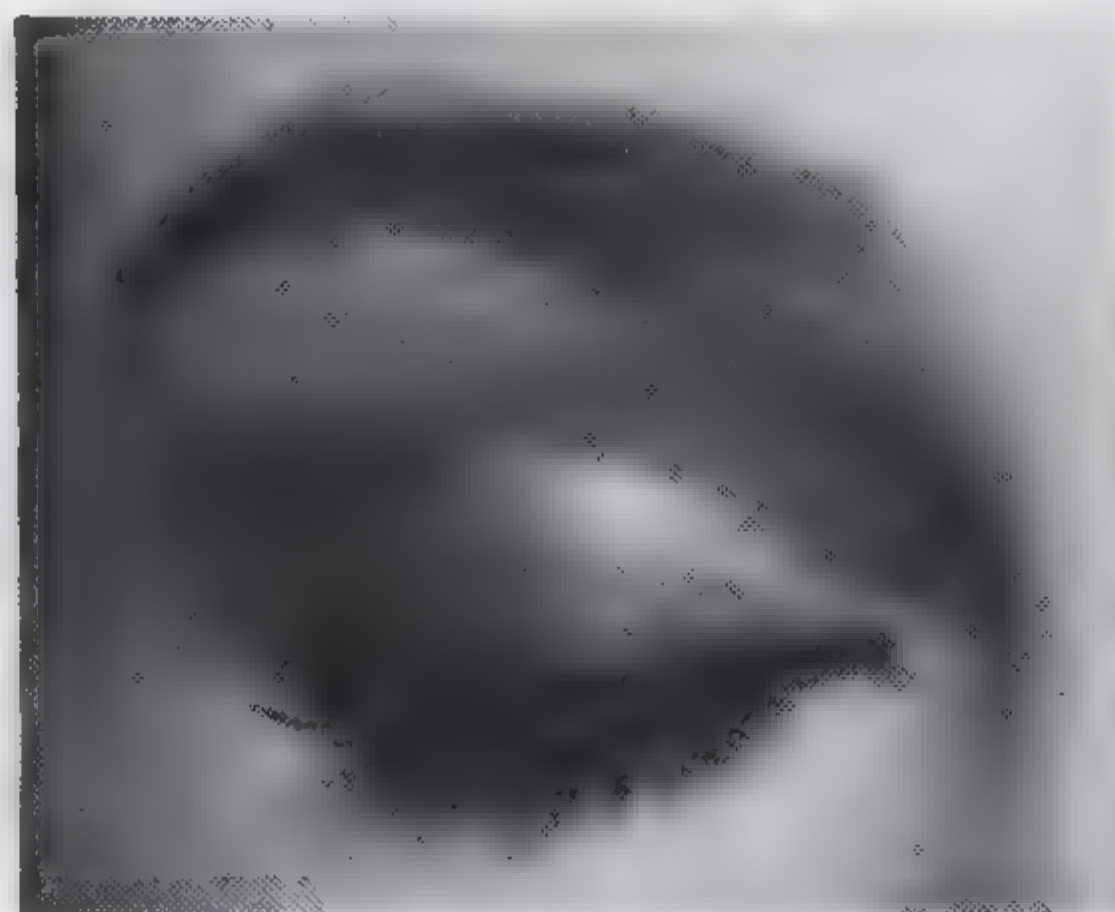
SHINE... the word that applies now to glasses and to makeup. Satin-y, shiny brown ribbon frames (2), from Givenchy XIV by Universal Optical. \$50. . . . And laminated frames (3) sprinkled with glitter to dazzle in disco lighting! Sanford Hutton for Colors in Optics, Ltd. \$28. . . . Makeup to dazzle: Chanel's beautiful new Ombre Creme de Chanel eye shadows. Also a new Gentle Eye Makeup Remover—non-oily and fast-acting.

Clear sailing . . . thin black metal aviators (4), dark-grey lenses. With their own anti-fog spray-mist cleaner! Supersport, by American Optical. \$25. . . . Sport-y convertible (5)—frames with a retractable (pliable!) "cable temple" that slides out to hook around ears when you're playing. Pierre Cardin Eyewear Designs. \$60.

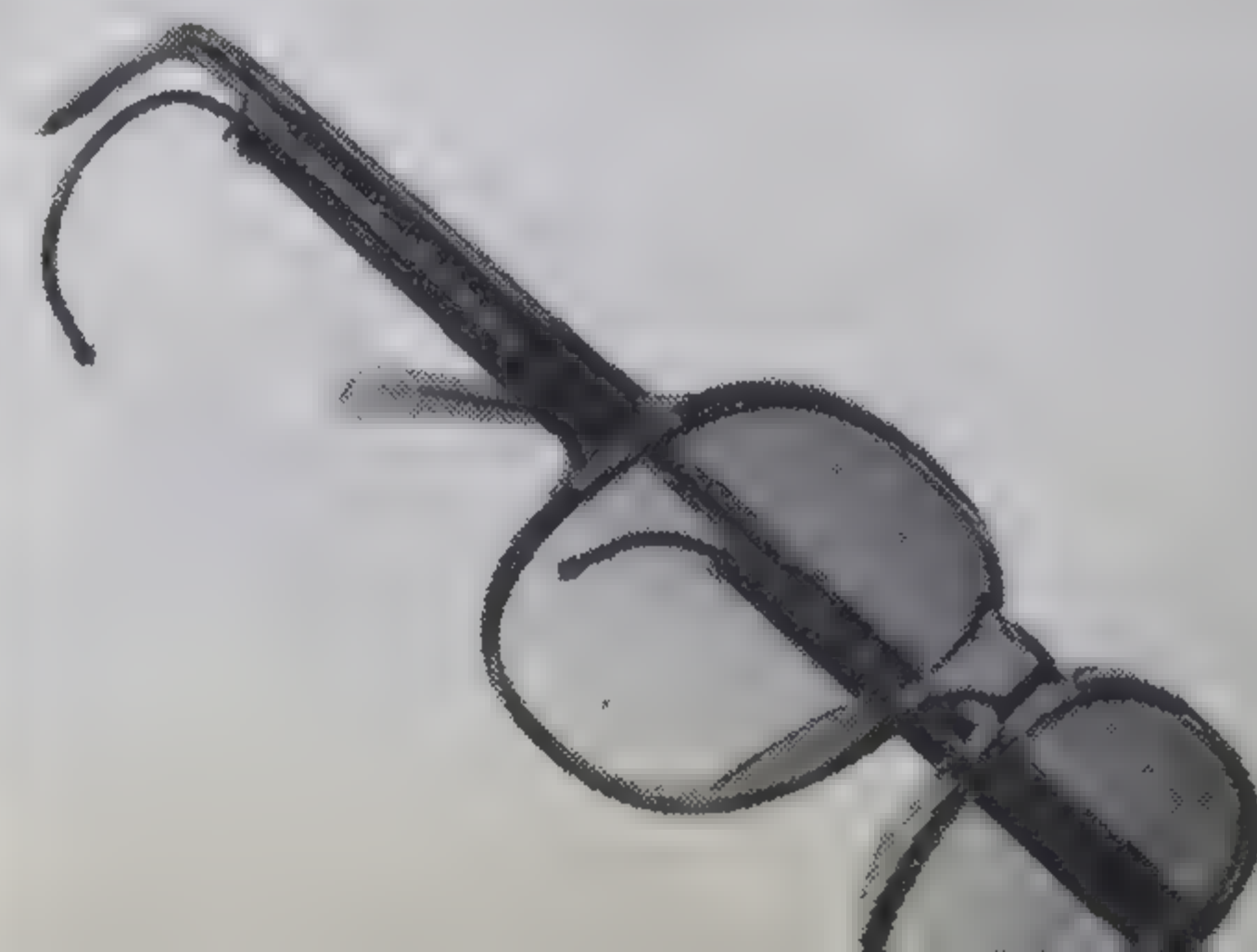
What you can do with both eyes closed. . . . For one thing, you can refresh tired eyes (revive sagging spirits) with Andrea's

Fresh-n-Eyes—cotton masks saturated with soothing lotion. All you have to add—ten minutes and a quiet spot. . . . You can fight winter dryness around eyes (always super-sensitive). One overnight way—Max Factor's Eye Cream Plus. And, for all-day care, Alexandra de Markoff's Eye Oil Stick.

Stores, next to last pages. All prices approximate.



Caution: Sports Ahead. With an increase in active sports, an increase in sports-related eye injuries. Most can be prevented. Tennis and badminton players are protected with "street-wear" glasses or sunglasses. Not true for squash and racquetball players. Be safe—check before you play!



5



DUBONNET. THE FRENCH IDEA OF A COCKTAIL.



In 1846, the French created Dubonnet. For the way they drank then.
And there's Dubonnet today. For the way America drinks now—light and easy.
"Parlez-vous Dubonnet?"

Dubonnet Aperitif Wines. Product of U.S.A. Dubonnet Co., N.Y., N.Y. ©

Beauty Q & A

Dry skin is everyone's problem in winter. What causes it? How to prevent it?

We all have questions about dry skin. For some, there are still no answers. But for others, there are very helpful answers—given us here by two skin experts: Stephen H. Mandy, M.D., associate clinical professor of dermatology at the University of Miami Medical School, and Frank Deanovic, M.D., medical director of the Texas Pharmacal Company. Both doctors agree that dry skin can be a problem in winter for most people, regardless of age or skin type. They add that heredity and environment also have a lot to do with this; by environment they mean outdoors and indoors.

Q Is there something you can put on your lips to prevent chapping?

A Dr. Deanovic: The lips certainly are a vulnerable area during winter, but lipstick can be very helpful—it is actually an excellent protector. If you don't want to wear lipstick, however, there are lip balms you can use; these can be

worn at night as well as during the day. It's also important not to lick your lips during winter, as this only increases dryness and chapping.

Q Should you use added protection around the eyes when you are outdoors in winter?

A Dr. Deanovic: The area around the eyes often shows the drying effects of wind and cold weather earlier than other parts of the body. Extra protection, in the form of a specially formulated eye cream, is frequently beneficial. And when you are skiing, sunglasses or goggles also help.

Q How should you protect the rest of your skin out of doors?

A Dr. Deanovic: Cool dry air is somewhat kinder to skin than hot dry air. Very cold dry air can be a disaster. It

will rob your skin of moisture, as will wind and sun. Be sure to lubricate your face well—and your body, too—with a medium-weight moisturizer, such as Allercrème Skin Lotion. It seals in moisture with a thin coat of lanolin. Two other winter musts are a good sunscreen and a good lip balm.

Q Do taking baths and showers make dry skin worse?

A Dr. Mandy: Not if you bear the following advice in mind. 1. Keep your bath water warm, not hot. Too-hot water can actually wash away natural oils from skin. 2. *Don't* soak for long periods of time. 3. Go easy on detergent soaps if your skin is very dry—they can sometimes be a little drying in themselves. 4. A bath oil can help. Steifel Laboratories has one called Surfol that works on a new principle: you soak in the tub (no soaping) and then just before you get out of the bath, you pour some of the oil in the tub—it leaves a thin film on your skin. 5. Even if you've used a bath oil in the tub, remember to slather on moisturizer after you've bathed—especially on your lower legs.

Q What about taking a long bath to relax? Is it bad if you have dry skin?

A Dr. Deanovic: For anyone with a dry skin problem, long soaks in a very hot tub can be quite drying. Too much moisture tends to over-hydrate the outer layer of skin and it swells. You have probably noticed how wrinkled and prune-like your fingertips look after a too-long bath. This is the result of over-soaking. The reason skin swells is this: it is made up of, among other things, keratin, a natural barrier which protects underlying layers and guards against water loss. When keratin is over-hydrated, it swells and tiny breaks occur in it. This results in even more water loss and dryness.

Q Is there a particular diet which would help dry-skin problems?

A Dr. Mandy: This is one of the questions most commonly asked by people with dry skin. For better or worse, diet has no effect on the amount of moisture your skin receives. Except in extreme circumstances, such as malnutrition or severe physical dehydration, what you eat is not related to your skin's condition in any way.

Q Will moisturizing prevent wrinkles?

A Dr. Mandy: Unfortunately, the answer to that question has to be no. Nothing can actually prevent wrinkles. Tiny "dry skin lines," which are actually cracks in the epidermis, can be helped by using a moisturizer. Deep lines in the skin are caused by a loss of elasticity in tissues beneath the skin's surface, and these can't be helped. The most important thing you can do to postpone wrinkling is protect your skin against the sun—your body as well as your face. ▽



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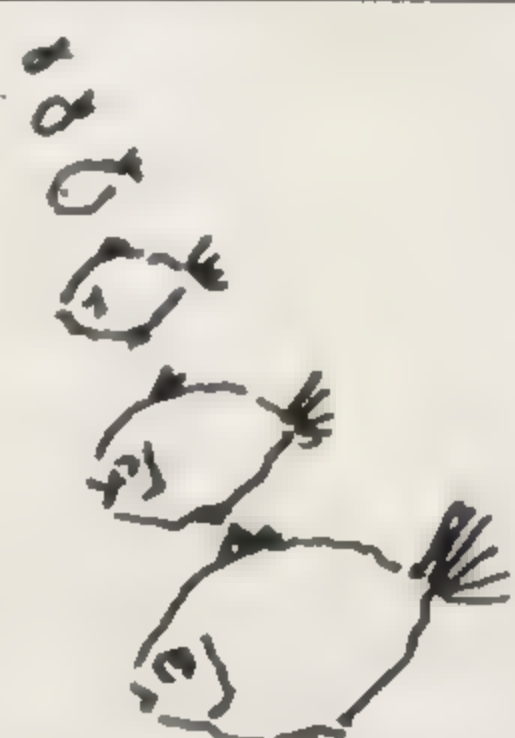


One of the most exciting happenings in resurging Key West, Florida: the reopening of the resort's grandest hotel, the Casa Marina (pictured left). Built some sixty years ago, the Casa Marina was a favorite stay-spot for the glamour crowd that frequented the U.S.'s southernmost city in the '20s and '30s. Closed in 1962, Casa Marina rises again this month under the management of Marriott Hotels. Ready now: 113 refurbished and enlarged rooms in the original building—plus pool, restaurants, private beach, tennis courts. Second phase of the hotel's \$10-million renovation: a new wing of 138 rooms, set to open this spring.

For adventurous travelers who like the idea of touring at their own pace but hate the thought of spending hours finding a place to stay, the Romantik Hotels group of Europe offers excellent, inexpensive, and hassle-free accommodations. The Romantik group is not a hotel chain but a voluntary association of seventy-seven charming, family-run inns and guest-houses. All of the hotels in the group are in historic buildings, all serve fine regional cuisine, and—best of all—each hotel will arrange your next Romantik stopover free of charge. Average rates: \$25/night per person double occupancy; \$30 single. One way of Romantik Hotel-ing Europe: Lufthansa Airlines' tours to Germany, Switzerland, Austria that combine Romantik Hotels' vouchers with budget airfares, car rentals, rail passes. Write: Lufthansa, Dept. UM72, East Meadow, NY 11554.

Starting April 16: the first regular cruise ship service to the People's Republic of China! Leaving every two weeks from either Hong Kong or Kobe, Japan, the just-refurbished M/V *Aquamarine* (Greek registry) will set off on fourteen-day cruises stopping at Canton, Shanghai, and Tientsin. Elaborate and extensive shore excursion program includes Peking and four other inland cities. Price: \$1595 covers all expenses on land and sea. Airfare to the Orient is additional. Information: Travelforce International, 153 Kearney St., San Francisco, CA 94108 — or ask your travel agent.

Haute-couture fling: A week in Paris escorted by Hebe Dorsey, fashion editor of *The International Herald Tribune*—with behind-the-scenes visits to Saint Laurent, Dior, Chanel. Leaving May 5, the tour also promises a reception at Versailles given by former head curator Gérald Van der Kemp, an evening in the home of designer Jean-Louis Scherer, dinner and dancing at both Régine's and The Palace. \$2500 includes airfare from New York, eight nights at the Prince de Galles Hotel, receptions, many meals. Contact: Bob Dowling, Pisa Bros. Travel, 630 Fifth Ave., N.Y., NY 10020.



Worth looking into—and out of: prescription skin-diving masks. If you're off on a snorkeling or scuba trip, many dive shops will refit your old mask—or make you up a new one—to your optical prescription. Cost of the service: \$40-\$50; available in New York City at Atlantis Divers World, Scuba Plus.



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A whole world of islands — along Florida's west coast

From Marco Island to Tampa, Florida's Gulf islands link South Seas escaping with mainland-U.S. luxury

By Despina Messinesi

On the map, the islands off the west coast of Florida look like pinpricks. To find them, you really need a magnifying glass—better yet, a microscope. Linked to the Florida coast by bridges and causeways, these small, watery islands have the getaway feeling of the South Seas—plus all the treats and comforts of the U.S. mainland.

I know. Recently, beginning at Marco Island and driving north to Tampa, I visited a few of Florida's west-coast islands. On a relatively short span along the Gulf of Mexico, I easily logged three hundred miles.

Marco Island lies off the western toe of Florida, approximately at the same level as Miami on Florida's Atlantic Coast. The Island is well known to seashell collectors, but many people aren't aware of its other tropical charms.

When I booked my Eastern Airlines flight from New York to Miami, I was able to book myself right through to Marco Island. The Island runs its own little airline called

Marco Island Airways. The forty-seat prop plane—all turquoise inside—that I switched to at the Miami airport was a happy change from big jets. On the thirty-minute flight from Miami to Marco, time enough for one round of drinks, the Everglades below us looked like a green tufted carpet.

Marco Island's air terminal was so tidy and orderly that it had the unreal quality of a toy model—but one that worked perfectly. No waiting around for luggage. In New York, I had reluctantly tagged my suitcase directly to Marco Island. I was relieved to find that both of us had made the Miami connection. Aboard the plane, the stewardess had announced that transportation would be at the terminal for passengers going to the Marco Beach Hotel. I was one of those passengers and climbed right into a waiting van after claiming my luggage.

Designed for transients in the sun, the Marco Beach Hotel is wonderfully spacious, airy, and cheerful. It has the appealing shine

of newness, although the Hotel is some eight years old. In my large balconied room overlooking the blue bay, I felt as if I were the room's first occupant. Attractive details: two double beds, pale sand-colored sheets, pretty tailored blanket covers, an electric alarm clock that shone ruby-red in the dark, and white wicker furniture.

The several restaurants and snack bars around the Hotel provided a variety of food and ambience. You may breakfast on your



Rooms with a view—at Marco Beach Hotel

balcony, as I did, or in an indoor restaurant, or in the garden. You could lunch indoors in an air-conditioned restaurant; choose to gorge on salads outside, under striped green-and-white umbrellas that look like upside-down tops; or—if you don't want to leave the beach—order a hamburger at Quinn's, overlooking the Gulf. At night, Quinn's—named after the celebrated Tahitian nightclub at Papeete—goes disco. Also at night, there is dinner and dancing in the Hotel's large candlelit dining room. Here, men are requested to wear jackets—but not ties, a Floridian formula that I couldn't quite get used to.

The Marco Beach Hotel's three-and-a-half-mile—very flat and very broad—white sandy beach is a knockout. Lying on the sand, I had the feeling the sea was higher than I was. Far away, people walking doubled-over in search of seashells appeared like specks against the vastness of the blue sea. At the same time, standing immobile as markers, passionate fishermen cast their lines into the surf.

Marco Island's steady offshore winds lure many guests to sail the Hotel's fleet of Sunfish and Hobbie 14s. In addition to sailing, there are all the other sports classics on Marco Island: fifteen tennis courts, two golf clubs—each with pools and more tennis, plus a yacht club with a baker's-dozen slips.

Both the Marco Island Country Club, where the annual Tony Lema Golf Tournament is held (this year on March 12), and the Yacht Club have attractive restaurants. At the Country Club, with its narrow wooded fairways, the lounge and dining room face the groomed tee of the eighteenth hole, also a parade ground for white ibises.

The Yacht Club restaurant—all sand tones and earthy browns—opens onto a canvas-tented terrace and overlooks the Marco River and the long high-rise bridge that leads to Naples on the mainland. At night, the bridge's lighted catwalks cast pools of light and shadows in the waters below and draw both fishermen and fish—snook, snapper, trout. Handy equipment for

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Just the two of us.

night fishing: a flashlight for baiting, insect repellent.

Veined with man-made channels that are edged by villas, Marco Island gives the impression of being all waterfront. Driving around, I passed by small, low commercial clusters with the familiar standbys—banks, garages, supermarkets, plus a lifesaver 7-Eleven general store, open from seven in the morning until eleven at night.

Close to the bridge at the west end of Marco (although, to me, the island is a series of “ends” and fingers) is the area known as Old Marco. The “old” surely refers to the Marco Island Inn, impressively dated “1883” above its doorway. Built of



Marco dining—under palms and umbrellas

white clapboard with sea-blue shutters, the Inn, used only as a restaurant now, reminded me of a sprawling New England house. In the long, unpretentious dining room, food is surprisingly good, the service speedy, the waitresses young and eager. Special: stone crabs, fresh snapper, and German sausages.

Across from the Inn, Old Marco's new eye-catcher is Old Port Village, a knot of small cedar-shake shops and snack places built along brick lanes. As they do in tropical villages everywhere, people seeking shade sit on wooden benches beneath the spreading branches of a huge banyan tree.

On the east end of the Island, a rather ramshackle village actually called Goodland contrasts curiously with the modern span of the bridge nearby. Housed in a weathered corner building, the Idle Hour Bar and Restaurant is the favorite rendezvous of fishermen. Steps away, the Tur-Lu Shellers shop has a remarkable collection of coral and shells from all over the world.

On the fringes of a gleaming canal, Marco Lodge, a former “hangout” of an eating place, was recently taken over by two young Europeans, Nico and John, who now serve gourmet food: tagliatelle with vodka, grilled shrimp, quail. Marco Lodge draws people from the mainland who drive over in their cars—or who sail in and tie up at the restaurant's dock. Sitting at a window table, surrounded by hanging plants and listening to quiet Vivaldi and Bach, I loved watching the hawks soaring and gliding in the blue Florida sky and the flocks of cotton-white egrets diving into the mint-green mangrove island. At the same time, the owners' pet pelican sat solemn as a guardian on a post—watching me. (Reservations required.)

Marco Island may look like a pinprick on

the map, but in reality, it's a gentle, varied tropical world.

Eighteen miles north of Marco Island, I crossed the arched span of bridge to the mainland and arrived in the monied and well-laid out city of Naples. On the southern end of town—all blue bays and coves—the prize real estate is on fingers of waterfront land. Set in tended green grounds of palms, hibiscus, laurels, millionaires' houses maintain a pristine freshness despite the strong, often cruel Florida sunshine.

Along Naples' broad, palm-edged avenues, I was amazed at the big-city elegance of the shops. In a calm part of town, on Third Street at 14th Avenue South, Pettit Square (not a typo, but named after Mr. Pettit) has a handful of topnotch shops: Maus & Hoffman Men's Store, Bob Baker's Shoe Salon, and a new branch of Westmoreland's, specializing in name designers. Shopping in Naples is a dream with uncrowded, quiet stores and salespeople who seem to care. The lack of crowds, however, is only an illusion; the money pours in and cash registers ring silently—thanks to credit cards.

At 12th Avenue South, the Pulitzer Groves citrus bar—and the freshly squeezed orange juice they serve—was hard to resist. Nearby, I strolled around the shaded flagstone patio of Swan Court, a mall of elegant shops ranging from A Corner of England, filled with English antiques, to Dick Ward's shoe store.

On 5th Avenue South, Lilly Pulitzer, a name synonymous with seed-catalogue-bright resort clothes for women, children, men—and even upholstery fabrics—has moved into new larger quarters.

Adding further luster to Naples, already Florida's star shopping town, a vast new shopping center, Coastline Mall, has recently opened on the northern rim of town. I find these twentieth-century bazaars great time-savers. At Coastline, after parking the car in a huge concrete arena, you can dash from stamp-buying in the P.O. to household and garden purchases at Sears, Roebuck, and then splurge on designer clothes at Maas Brothers.

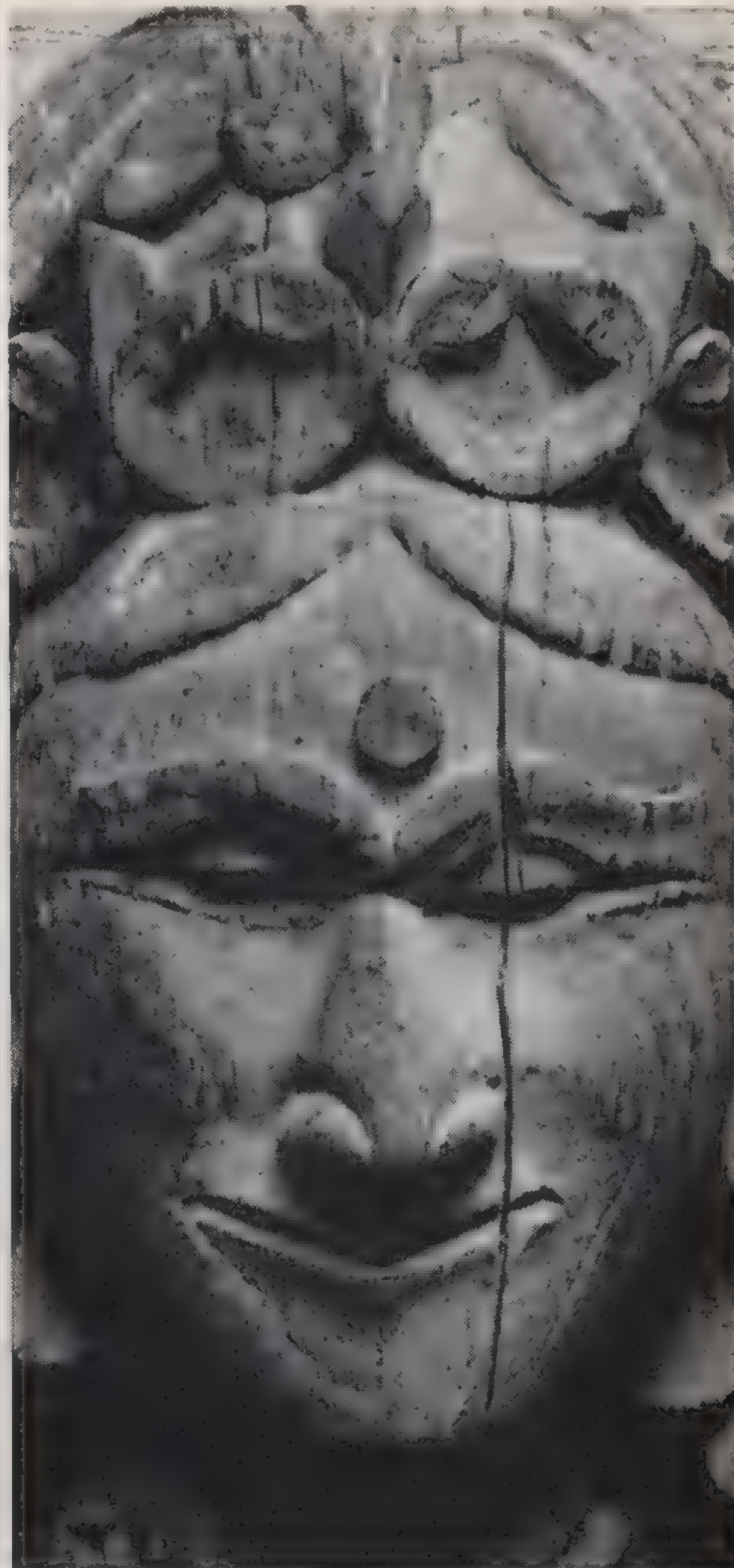
Seven miles north of Naples, I stopped at Vanderbilt Beach. No wonder this quiet little town is well known: Vanderbilt's beach along with the beaches to the north and south of town form a nonstop, seventeen-mile-long sweep of glorious, unpeopled sand. (That's a place I want to get back to.)

True as a compass needle, I continued north from Naples to Punta Gorda. The country was a vista of coconut palms; then, as if crossing a frontier into a different land, the scene changed to limitless miles of orange groves.

At Osprey, I lunched at the Flying Bridge, a plain fish restaurant on a bay. (Sarasota friends, knowing my appetite for fish, had told me about it.) Menus at the Flying Bridge double as paper place mats. They listed oysters, shrimp, scallops, snapper; light and dark draught beers—all at reasonable prices. I enjoyed the fresh scallops and the restaurant's bistro informality that make it a popular stopover for locals, motorists, and boat people. Flying Bridge is the no-frills Florida I love. In the bay, ducks floated by; and, further out, a flock of gulls blanketed a sandbar until, one by one, they all flew away. Against the blue

(Continued on page 92)

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TRAVEL FLORIDA

(Continued from page 91)

backdrop of the sky, their flight had the quality of an ethereal scarf dance.

Heading further north, I drove to Far Horizons—a low-key, luxurious resort on Longboat Key off Sarasota. At the entrance to this Swiss-owned resort, I was met by a Swiss flag fluttering in the Florida sunshine. I had been to Far Horizons last year, but the international ambience of the place seemed even stronger this time round—possibly because of the new French-American manager and a second French chef in the kitchen.

All of Far Horizons seemed fresh as new paint—since suites in villas had all been completely redone. The place runs smooth as satin. At drink time, a classical guitarist or a harpist serenades guests in the bar; and the music continues during dinner. (Incidentally, the china in the dining room is also new this year—as are the sterling-silver table settings.) The once little-used pool patio, a delicious shaded garden spot, is now one of the few Florida places where guests may breakfast—as well as lunch—*al fresco*. On the hotel grounds, there is tennis, a broad span of beach, and cars that provide free rides to the nearby golf course.

Needless to say, more and more of Far Horizons' guests are Europeans who stay for weeks and sometimes months at a time. Where else in Florida could they find a staff who—among them—speak six languages: English, French, Spanish, German, Italian, and Portuguese?

The Tierra Verde Hotel near St. Petersburg is a gem of a place. Small, elegant, unstarchy, the Hotel has the feeling of a sun-filled country house. The lobby—pale cypress walls, off-white marble, cushioned natural-wicker chairs, two huge flower arrangements—is like an airy sitting room. The balconied bedrooms—with snow-white wicker chairs and chests, flowers, fat cakes of Neutrogena soap—have the appealing freshness of private guest rooms prepared for weekenders.

Outdoor life at the Tierra Verde revolves around a bigger-than-Olympic-sized pool in a flower-planted patio and around a marina equipped to handle seventy boats that sail in from the Gulf of Mexico. Guests lolling around the broad decks of the pool signal for drinks by raising a nautical flag. Also, there's good fishing off the Hotel's pier, four tennis courts on the premises, and free rides to a nearby golf course.

Sitting under an unbleached sailcloth awning at the pool-terrace restaurant and looking at all the boat action and the bathers, I suddenly felt as if I were at a Mediterranean marina. Having a cup of afternoon tea strengthened my illusion—especially since the sugar was in a bowl and *not* in a paper packet.

At night, the Tierra Verde draws crowds from all over the Gulf Coast. People come to see the big-name entertainers who perform on the stage of Le Club, a large, blue-velvet supper club. On January 15, the Florida specialty store John Baldwin will present a Bill Blass fashion show at Le Club to benefit St. Petersburg's All Children's Hospital. Bill Blass plans to be on hand.

The drive north—over causeways and bridges—from the Tierra Verde Hotel to Tampa's International Airport takes less than an hour. I kept hoping to see one of the many patient anglers that I passed in the act of reeling in his catch. I never did.

Bent on hoarding a full day of sun, I decided on an early-morning flight from Tampa to New York and opted to spend my last evening at the Bay Harbor Inn at Tampa.

Bay Harbor Inn is special—a resort/business hotel ten minutes away from both the airport and downtown Tampa. It's like having your cake and eating it, too. Spread along a beach on Old Tampa Bay, the Inn has a heated pool, sailboats, and two night-lighted tennis courts. Irresistible to joggers, a five-mile stretch of white sand begins at the hotel and winds around the inlet.

“From the plane,
the Everglades
resembled a green
tufted carpet”

In Bay Harbor's dining room, they serve a spiced cheddar-cheese dip with drinks. The supposedly “small” portion of roast-beef I ordered arrived nicely pink and was more than I could possibly eat. Service was prompt; the dinner, surprisingly reasonable.

Although my bedroom faced the Bay and had a city-view of streaming traffic across the distant causeway, it was country-quiet. I liked the infrared ceiling light that warmed the all-white bathroom and the gentleness of the Alpha Keri soap I also found there.

Next morning, to catch the Eastern flight home to New York, I rode in the Inn's free limousine to the Tampa Airport. Whizzing over twentieth-century causeways, overpasses, and underpasses and listening to the music from *Never on Sunday* on the radio, I suddenly felt blue—the way I feel when I'm leaving Greece. The Florida world I had just visited had the same sun/sea joys as my homeland.

EASY FLYING TO FLORIDA'S WEST COAST WORLD

This season, Eastern Airlines has inaugurated daily nonstop flights from both New York and Chicago to Fort Myers—a central gateway to a large number of Florida's Gulf Coast Islands.

Among Eastern's neat tour arrangements in operation now until April 15, one package to Fort Myers includes a stay at the South Seas Plantation on Sanibel Island—a sporty, beachcomber resort with twenty tennis courts, thirteen pools, and a marina where Steve Colgate's Offshore Sailing School maintains its largest facilities for teaching Colgate's unique sailing courses.

Among the places to stay on Eastern Airlines' packaged tours to Sarasota, you may choose Far Horizons; or, flying to Tampa, you may stay at the Bay Harbor Inn. Details: Vogue to Go. ▽

TRAVEL

Steer your own course—in the British Virgin Islands

Three couples—on a rented yacht—discover warm-winter joys of “bareboating”

By Joan Alleman Rubin

AUTHOR'S NOTE: “Bareboating” does not refer to the relative undress of the crew, nor does it imply that the boat is not fully equipped. Bareboating means that you have convinced yourself and one of the more than a dozen charter companies that you are competent to skipper a rented sailing yacht without benefit of a professional captain.

It was a cold February evening and whatever intimacy the sunshine and I had once enjoyed was just a memory on a fading Polaroid. I was feeling as grey and lumpen as the mounds of snow abandoned by the Sanitation Department when, midpoint in yet another of my pleas to my husband (the landlord) to turn up the heat, the telephone rang.

“It’s Janice and Bill,” said my husband. “They want to know if we’d like to join



them and Nancy and Harold on a ‘bareboat’ charter in the British Virgin Islands.”

“It’s the bluebird of happiness,” I shrieked. “Say yes.”

Three weeks later, we were on board a jet to Puerto Rico. At San Juan, we transferred to a small B.V.I. plane for the forty-five-minute flight to Tortola. Spread out below us was the most glorious turquoise water—literally polka-dotted with white sails. The gentle dark-green bulge of islands curled in on themselves to form protected harbors. And coming in for the landing—well, it was like flying between the cliffs in *Star Wars*. No wonder planes don’t take off or land at night there.

If you are taking a winter vacation, don’t, if you can help it, let your friends get there ahead of you. Janice and Bill had been cruising the previous week with their three daughters, so when they met us at the tiny

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Tortola airport, they were both so suntanned and healthy looking that, had I not liked them so much, I would have hated them.

As it was, we embraced cheerfully, retrieved our duffels (God forbid that anyone should show up on a boat with “hard” luggage), and followed Bill out the door. I assumed that we would grab a cab, drive a half hour, and discover the good ship *Valkyrie* snug in some harbor.

Not so. We walked to our boat, which was moored in Trellis Bay, a distance of no more than three city blocks. It seemed an auspicious start.

Unless you are sailing the Atlantic alone, one of the first decisions that comes up on a cruise is where everyone is to sleep. The *Valkyrie* had a master stateroom with one double berth that rated unquestionably as superior digs. In addition, there were a double berth forward, two benches on either side of the table in the center of the cabin which made up as beds, a single quarter berth aft. We reverted to the old summer-camp routine and drew straws, agreeing that midweek we’d bed-swap so everybody would have a few nights in the captain’s quarters.

Then we unpacked—transferring shorts, bathing suits, T-shirts from duffel to “cubbies.” I haven’t had a cubby since kindergarten and I reveled in all the ingenious, secret places the boat had for storing things.

Our timing was perfect. The sun was just over the yardarm and finally we could relax on deck with a drink, contemplate the sunset, and look forward to a week where the most serious decision we’d have to make would be where to anchor each day for snorkeling.



“The most serious decision we had to make was where to anchor for snorkeling”

That evening we had our first dinner at a B.V.I. restaurant. Although you can have your boat fully stocked so that breakfast, lunch, and dinner can all be consumed on board, we opted for something less than that, so we could try a variety of local restaurants.

The Last Resort Inn on Bellamy Cay was just minutes by dinghy from where we were anchored. Bill and Janice had stopped by on the way to the airport to order for us all. (That seemed to be the drill with many of the small island restaurants. Sometimes, we called ahead on our ship-to-shore radio to reserve a table and to order our meal.)

The restaurant, like many of those we visited, was informal—concrete floors, oil-cloth on the tables, one or more sides open
(Continued on page 94)

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BAREBOATING

(Continued from page 93)

to the balmy night breezes. The meal, just as typically, was more elaborate. We began with pumpkin soup, followed by fresh vegetables and a delicious snapper. Dessert was a lovely light crêpe. There was also entertainment. The owners of The Last Resort are a couple where she cooks, he sings.

As our evening at The Last Resort wore on, a few other tables (there were only a few) filled up with groups of six or eight people of all ages, also off boats. We exchanged tips on destinations, restaurants, and that other riveting subject—how to avoid sunburn. (My husband's answer was to wear his pyjamas night and day in the water and



"We'd revel in a delicious smugness that we were here—and not 'back there' "

out.) It was, in short, "clubby"; and, by the time we piled into our dinghy and headed for *Valkyrie*, we felt we were really in the Virgin Islands and a part of the scene.

The next day was the first of a series of idyllic days that spun out slowly and gracefully (although it always seemed no time at all between breakfast and lunch and dinner).

The day began at about eight with breakfast of fresh pineapple, rolls, eggs, and coffee on deck. Usually, there was some amiable discussion of the day's destination—should we go to Lee Bay or The Indians for lunch and snorkeling? Since whatever we chose would be glorious—a rocky verdant island plopped down in a transparent sea and backlit sky—it was not the kind of decision likely to lead to controversy.

Then, after a fast cleanup of the dishes and ourselves (there were two hot-water showers on board, but we used them sparingly to save water), we'd hoist sail and be on our way. Two or three hours later, we'd drop anchor, sometimes all alone in a cove so beautiful it would be presumptuous to try to describe it, don our snorkels, masks, and fins (most charter boats come equipped), and go sightseeing in another world.

The first two days of snorkeling in the Virgin Islands, I was so bowled over by all there was to see underwater that I really had trouble looking. My eyes would be drawn from canyons of intricate coral to a radiant angel fish. I'd spot a barracuda and be too fascinated to be scared. I'd swim through a school of small fish so dense that I felt like a Gulliver who had landed in a

Woodstock gathering of aquatic Lilliputians.

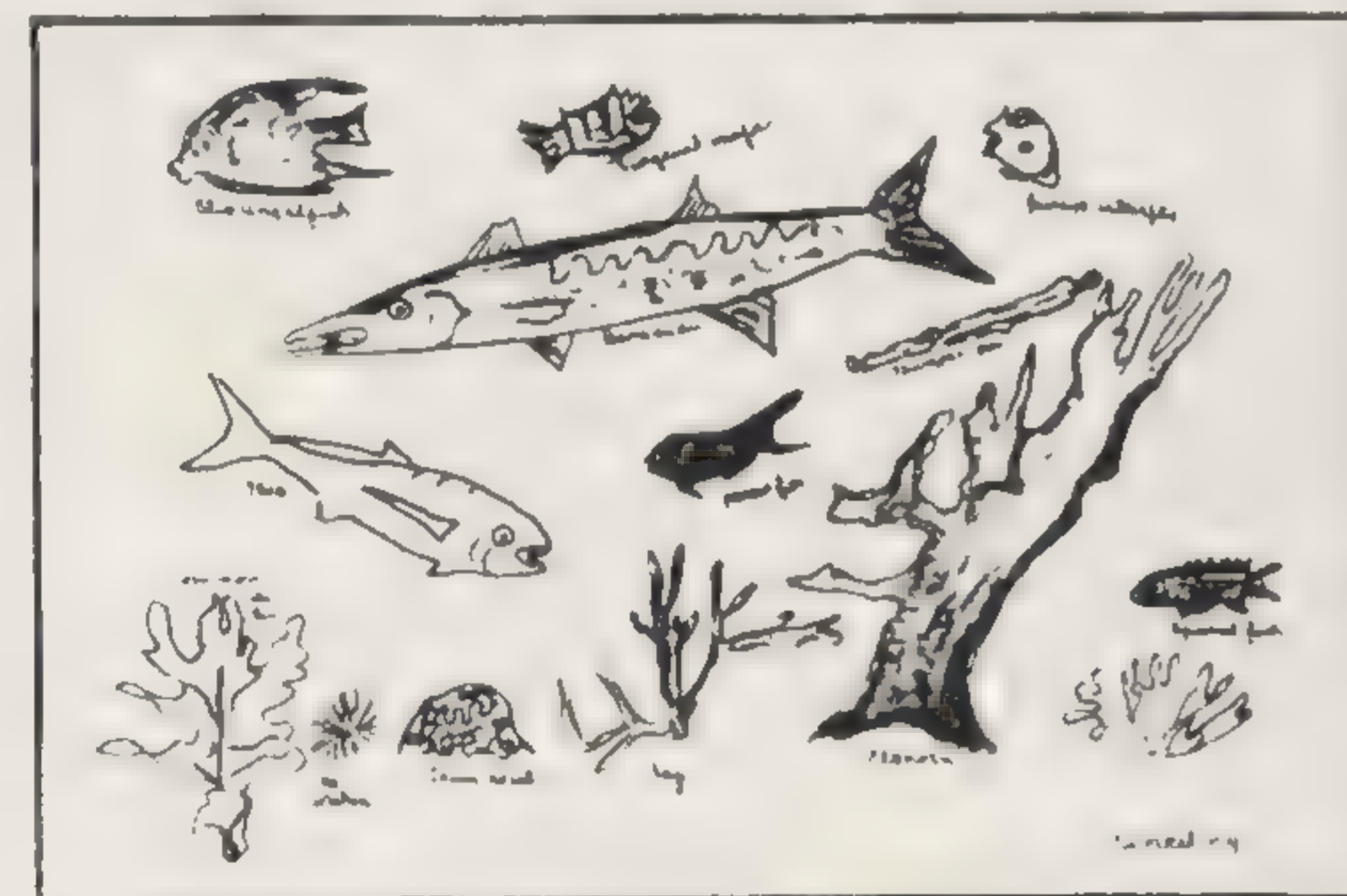
Each place was different. Sometimes, the coral was spectacular. Sometimes, the fish were especially colorful or unusually large. Once, we snorkeled over the ruins of the *Rhone*, a sunken nineteenth-century mail ship—the location where the movie *The Deep* was filmed. Occasionally, there would be a place like the Baths off Virgin Gorda, where it was all so perfect you found yourself furtively looking for Disneyland-style labels reading "School of Parrot Fish" or "Cluster of Stag Coral."

When we reassembled at the boat after one of these excursions, we'd whip out waterproof fish books with full-color illustrations and try to identify what we had seen. Harold, the only one in the group who was an expert fisherman, found that, after a day or two of snorkeling, he was reluctant to throw out a line—it seemed the ultimate insult to underwater hosts who, if not friendly, were certainly tolerant and pleasantly indifferent.

Lunch onboard consisted generally of sandwiches, cold beer, cookies, and fruit. Afternoons were much like the mornings—sailing and snorkeling; sometimes, sightseeing on land—no cathedrals or historic monuments, just tiny island villages, primitive caves, rocks precariously piled one on top of another for about a million years.

Some of our group took photographs. I painted watercolors, one or two a day. My paint box was small enough so I could slip it into a pocket and take it with me everywhere. And, by approaching my painting as a record of our journey rather than as the creation of works of art, I was able to enjoy it enormously. For me, a sketchbook proved to be the best way to look, to see, and ultimately, to remember.

Then there it was again—cocktail time. The rum would come out and the cheeses—and we'd revel in a delicious smugness that we were here and not "back there." At sundown, once again, we'd load into the dinghy and set out in search of dinner. One night,



we ate at Stanley's, a thatched Hemingway-type bar on Cane Garden Bay in Tortola, where we had delicious local lobster and Bill had his favorite—broiled trigger fish with a hot native sauce. The next night, we disembarked on Jost Van Dyke Island and went to Foxy's—a restaurant about the size of an early McDonald's—and yet we were told that on New Year's Eve (the height of the charter season), there were eighty-eight boats anchored in the harbor and the captains and crews of all of them were celebrating at Foxy's.

Perhaps the most impressive meal we had on the trip was at the Olde Yard Inn on Virgin Gorda. The charm here was less primitive than we had become accustomed to: candles on the tables, linen cloths, a fine

wine list, escargot, coquilles of King Crab.

Another meal to remember was that last-night tradition on cruise ships, the Captain's Dinner. Ours was superb: steaks cooked to perfection on the charcoal hibachi that hung off the end of the stern, champagne, and a curried fruit dessert, an unlikely but delicious local concoction.

But perhaps nicest of all was the warmth we felt for each other. We hadn't come through any storms, no close calls, no disasters. Our friendship had been cemented simply by sharing good times. We couldn't say it until the end, but we do say it now—"Isn't it wonderful how we all got along?"

Snorkeling— "sightseeing in another world"

And indeed it was wonderful. Six people with divergent, but compatible, personalities and similar, but far from identical, interests lived together in close quarters for seven days without tension, conflict, or controversy. Was it because we were exceptionally generous and easygoing? I don't think so. A more likely explanation, it seems to me, is that the emotional waters reflected the unruffled sea around us and that, for a short while, each of us absorbed a little of the tranquillity of the beautiful Virgins.

BARE FACTS ABOUT BAREBOATING

The first step in chartering a boat is picking your dates. Then, write or phone the charter service you want to use. The two largest are Caribbean Sailing Yachts—which has 128 yachts and charters in Tortola, the Bahamas, and the Grenadines—and Moorings, which has about seventy boats, including fifteen fifty-foot ketches. Fleet Indigo, one of the medium-sized charter companies, has twenty-six yachts.

Once you've determined that the kind of boat you want is available for the time period you're interested in, you send in a 35 percent deposit. That amounted to \$507.50 for the "Valkyrie," a deluxe Indigo 44, which charters in season (December 15 to April 21) for \$1450. Then, the company sends you a questionnaire, asking you for your sailing résumé and for the kind of provisioning, meals, and beverages you'd like aboard. In stocking your boat, most charter companies offer a choice of plans; some provide all meals, others provide all breakfasts, lunches, and snacks—but only some dinners, so you're free to try local restaurants. Special gourmet meal plans are also available.

If you like the idea of bareboating but are nervous about cruising strange waters, Fleet Indigo, as well as most other companies, will provide an attractive young man or woman as skipper for a reasonable additional fee.

For information, write to: Caribbean Sailing Yachts, Box 491, Tenafly, NJ 07670; The Moorings, P.O. Box 50059, New Orleans, LA 70150; Fleet Indigo, P.O. Box 9243, Treasure Island, FL 33740. ▽

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Between Us

Prevention for your car...direct line to DC...complaining made easy...and more

By Lorraine Davis

■ NO MORE TOW TRUCKS

Your car may be almost as close a companion as your handbag, and certainly it's one of your major investments; yet, many (or even most) women feel completely intimidated by what goes on under the automotive hood, are totally at the mercy of whichever male mechanic shows up at breakdown time. At last, two able women—Susan Nestor and Toni Gallucci—have opened The Women's Garage in Canoga Park, California, the first full-service commercial garage in the U.S. owned and operated by women.

Prepared for their present roles by teaching a Women's Basic Automotive Class (from 1973 to 1977) and by courses at technical training centers for foreign cars (and, for Susan, aircraft), the Champion Spark Plug Institute, and a Ford Motor Company training program, the two women are determined to "change the traditional relationship between women and their cars." Emphasis at the Garage is on prevention. Women can avoid most breakdown situations if they know how to give basic maintenance to their autos, with special attention to fluids, belts, and hoses.

"The things that are going on underneath your car are just the rudiments of chemistry and physics," said Susan, "like why a cake rises. You just have to learn the language."

■ WOMEN WHO WON

"The most important thing I've done in my professional career," is the way art news reporter and columnist Grace Glueck described her leading role in the lawsuit against *The New York Times* brought by women employees charging sex discrimination. Grace first raised the question of the lack of women in high places at the *Times* with publisher Arthur Ochs Sulzberger in 1970; she says her male colleagues thought this "cute."

Since white gloves and party manners got the women nowhere, a Women's Caucus was formed at the *Times* in 1972; and, in late 1978, the newspaper, hit by the lawsuit of more than 550 women with the cool, effective counsel of lawyer Harriet Rabb, settled the matter out of court with \$233,500 in "annuities" to replace back pay plus \$1000 fees for fifteen witnesses, \$3000 for Caucus expenses, \$100,000 to cover legal fees, and a strong affirmative-action program to place women in top editorial and management jobs.

In November, the *Times* took a highly visible step in the right direction by naming a woman, Le Anne Schreiber, as its sports editor, a move possibly related to Glueck & Co.'s sharp win.

■ CONSUMER TALK-BACK

Have you been intimidated by one too many of those sneering salesmen or overbearing managers who seem to feel that a mere woman has no right to complain when the merchandise for which she paid an inflated price collapses like a pricked balloon after being put to normal use?

Two housewives in Rochester, New York, were wheeling their toddlers when both of the children's strollers fell apart. Pat Houser and Ann Stadelmaier decided they weren't going to take it anymore; but, instead of shouting out windows, they formed Dial-a-Complaint.

The two mothers (with five children between them) wanted work that would not take them away from home for long hours. Using the telephone, they can register complaints for consumers who are too timid or too busy to speak for themselves and also offer a range of other services that includes gift buying, wrapping, and the buying and addressing of greeting cards, wedding invitations, or birth announcements. Their slogan: "Your hassle is our hassle."

■ WHO'S IN CHARGE?

Non-sexism comes to the U.S. Bureau of the Census! When the government's head-counters mail their question sheets in 1980, column one on the census form will no longer belong to a presumably male "head of household." The new system recognizes that a woman may be the person who owns or rents the home (a column-one qualification) or that two or more unrelated adults may form a household. These non-traditional "families" will now be counted right along with the mom-pop-kids variety.

■ TELL WASHINGTON HOW YOU FEEL

How can you make your voice heard in your government, including the White House and the Capitol, without taking precious time away from your children, husband, house, or job? The answer, according to a booklet prepared by Western Union, is in organizing yourself and your friends for fast and timely action, getting in there with your messages at the critical moments when legislators are voting on bills.

This leaflet, *How To Be Heard in Washington: A Guide to Speaking Out Effectively on Legislation*, gives succinct instructions on how to set up a telephone "pyramid system" that can, in just a few hours, mobilize a group to fire off messages to their elected representatives. Included are careful directions for addressing these officials and a state by state listing of Senators and Representatives.

Also spelled out: procedures for sending your opinions by way of two special Western Union services. The Personal Opinion Telegram of fifteen words sent directly to Capitol Hill and delivered in writing, costs just \$2, with special rates for sending the same message to all Senators (\$80), all Representatives (\$120), all members of Congress (\$160). A Mailgram, at \$2.95, allows one hundred words and, in most cases, is delivered by mail the next postal-service day. (Rates differ slightly from Alaska and Hawaii.) Free copies of the pamphlet from: Ms. Helen Horwitz, Department V, Western Union Corporation, One Lake Street, Upper Saddle River, NJ 07458.

■ ROMANTIC CHANGES...

"Sometimes you have to make what I call 'socio-romantic' changes in your life. For example, if you go into a \$40,000-a-year job, your life style changes. And if you're living with a guy who's making \$10,000 a year, and his aspirations and potential are not any greater than that... then maybe you need to be with someone else." This was the clear-eyed Advice to the Lovelorn voiced by Joyce Hamer at one of the workshops on "Making It in Business" co-sponsored by The Clairol Loving Care Scholarship Program and The Business and Professional Women's Foundation. Joyce's Hamer Advertising and Marketing Concepts Inc. agency specializes in communication to working women.

■ WOMEN: SALES OBJECTS

WOMN are the new call letters chosen five months ago by an AM radio station in New Haven, Connecticut. Managers say their new music (is there non-sexist music?), news, features, and, of course, advertising are **radio aimed at women**, with at least two female announcers and a director of women's programming; she's Leslie Thimmig, who says there has been good response to the station's new format from both sexes. . . . **Focus on selling to women** is also the opportunity seized by Lois Geraci Ernst, who has set up her own agency, Advertising to Women Inc., in New York to correct what she called the "marketing stupidity" of firms

that have not realized the potentials of marketing to women (who now earn about \$254 billion a year in the U.S.). . . . Meanwhile, at KQED-TV San Francisco, "Turnabout," public broadcasting's only TV program for and about women, is well into its second national season; scheduling this month includes a visit to a prison where mothers and children live together, an interview with Jill Kinmont (whose disablement in a ski accident was chronicled in the film "The Other Side of the Mountain") with a look at the Center for Independent Living in Berkeley, California, to see how a wheel-chaired mother can care for her infant daughter, and an interview with Claudia Weill, director of success movie "Girlfriends."



THE BEAUTY PLAN THAT WORKS FROM THE INSIDE OUT.

Maybe you didn't know it, but every 14 to 21 days you shed a complete layer of skin.

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And while it can be affected negatively by a lot of things (like hormones, your nervous system, and diet) it can also be affected positively.

By getting plenty of rest, exercise, and eating a balanced diet.

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Kretschmer is one of the world's most nutritious natural foods.

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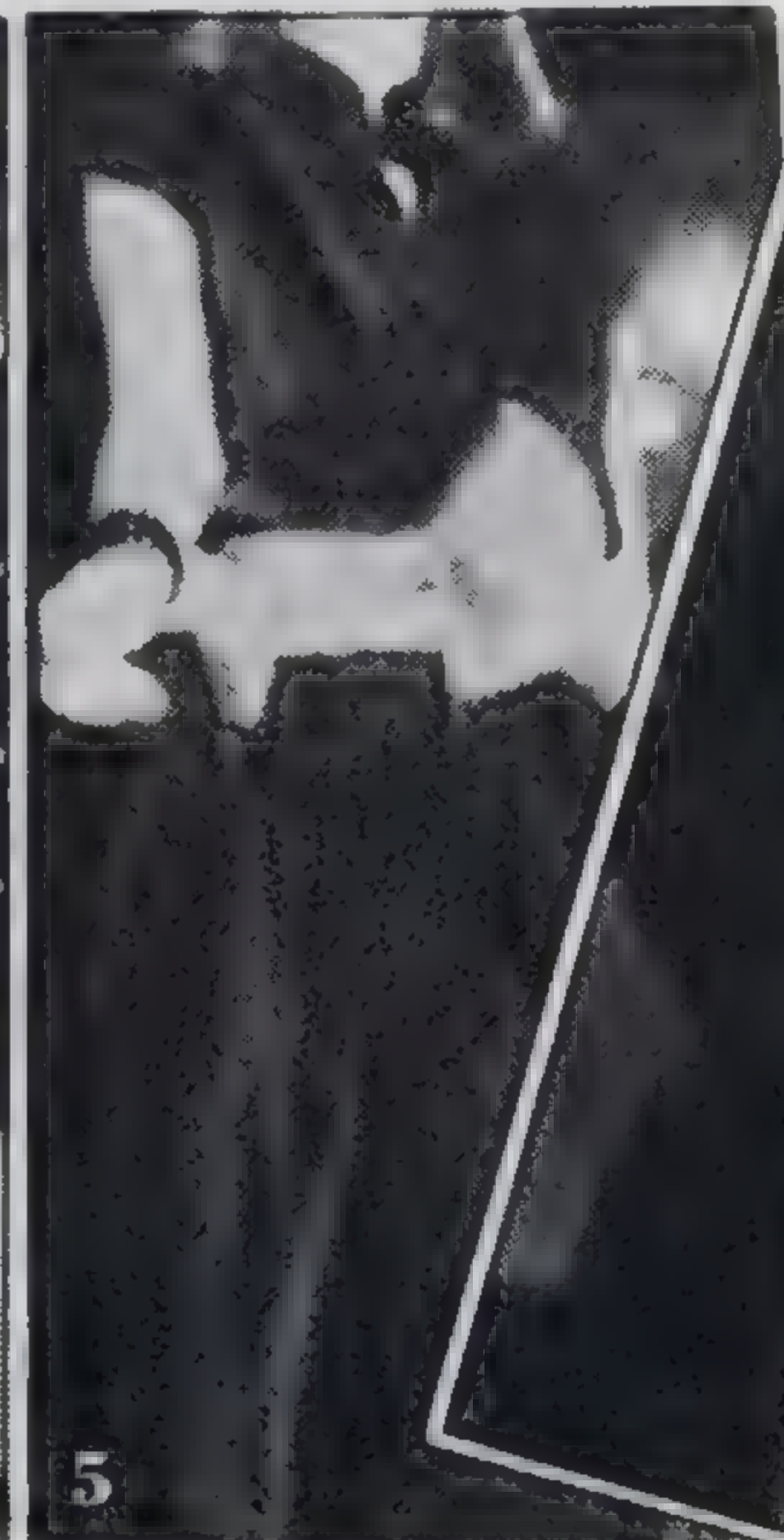
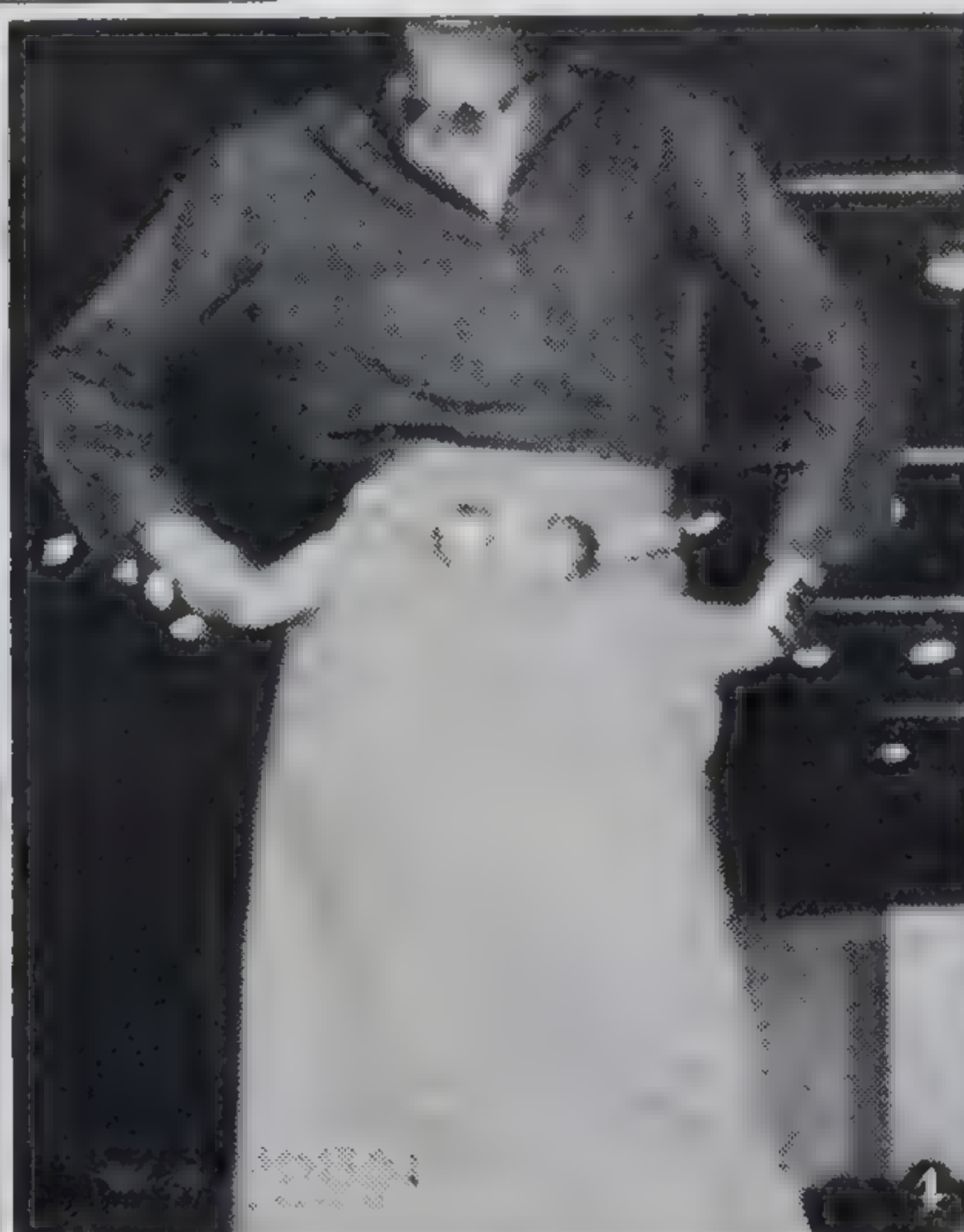
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VOGUE'S eye view

Everywhere the waist is big news...

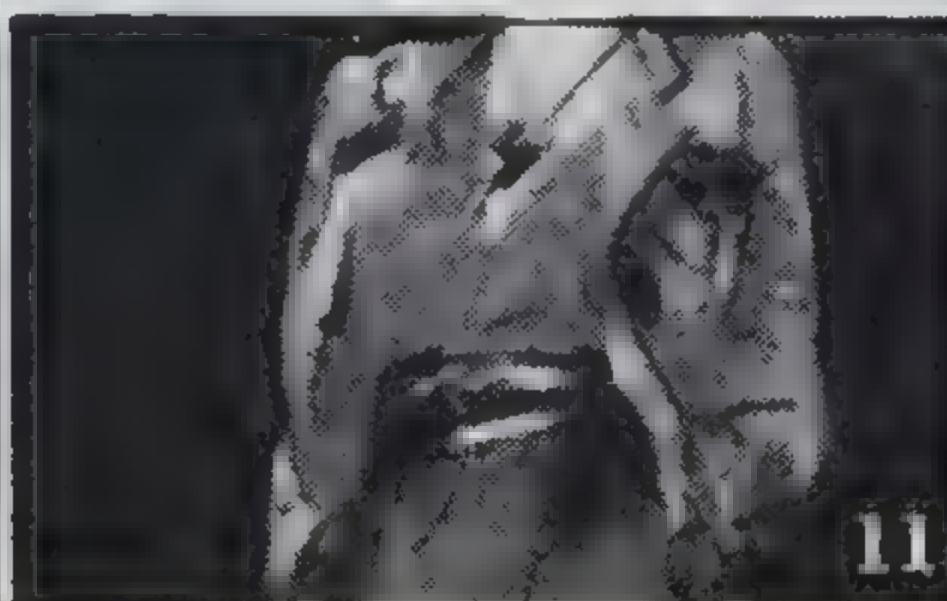
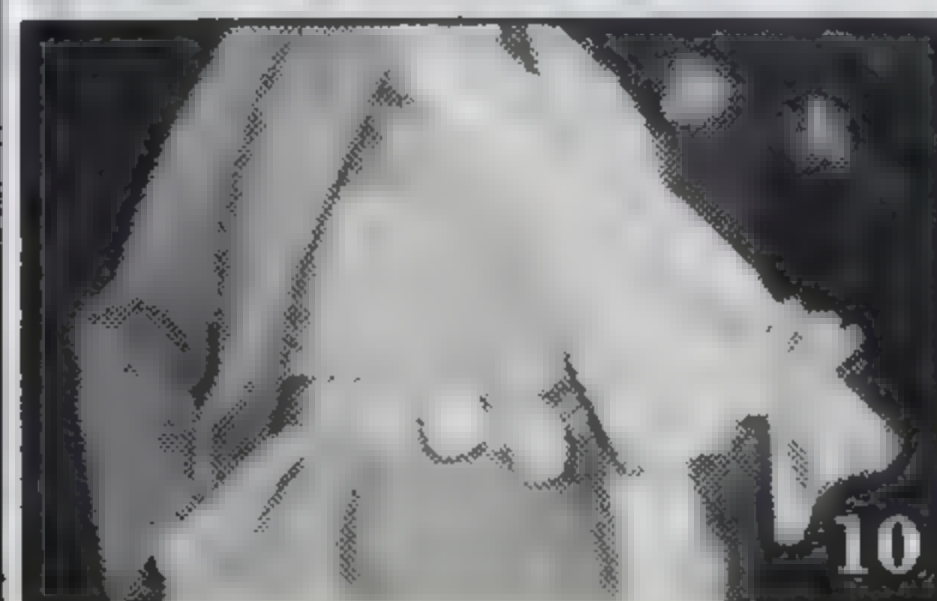
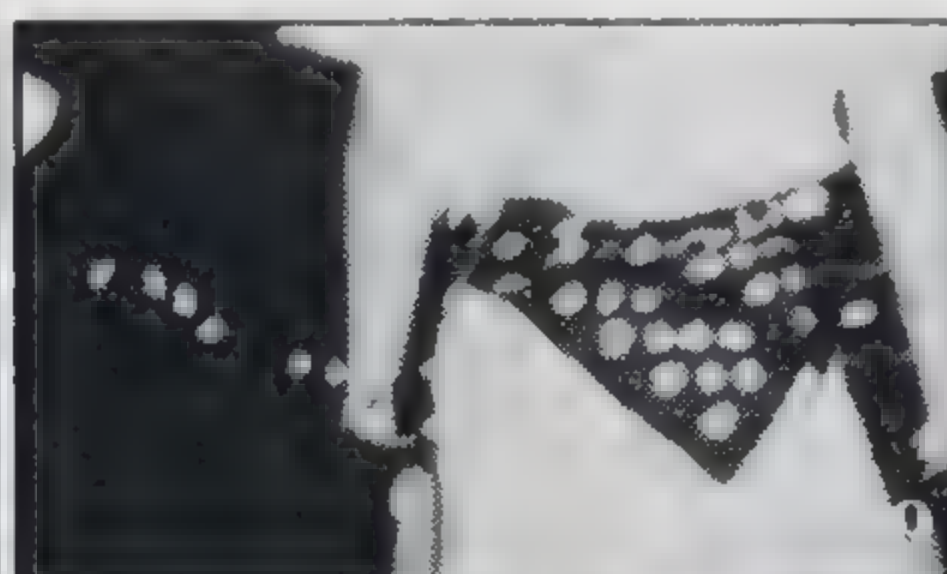
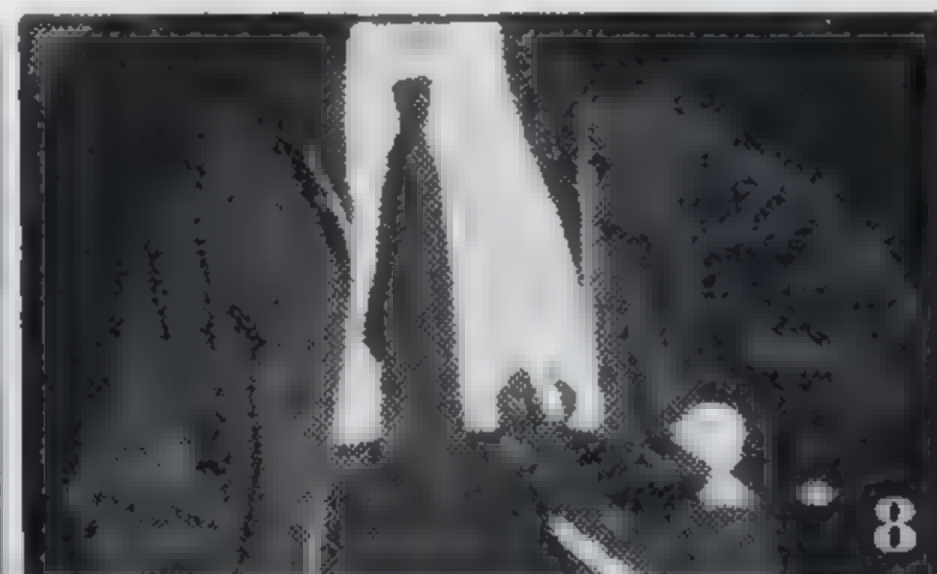
From New York to Paris, Milan to London, there's a whole new focusing-in on the waist. Always very visible, always pulled in and held — and that goes for day and evening, for pants, skirts, dresses, shorts . . . even for a maillot! A new pulled-in waist to give narrow line a more-defined narrowness, to zero in on the body . . . and as one of the quickest, surest ways to add color to any look. Whatever's at the waistline it's in strong, real-color colors. The newest ideas to watch for spring: a wide belt that wraps and holds, a wide crushy belt (especially snakeskin), or a wide elasticized cinch belt. Here, some of the many possibilities now, as seen in the ready-to-wear collections. . . .

1. Ungaro's dashing jacket-and-pants dressing in brilliant mixes of color, the waists pulled in and held tight. . . . 2. At Chloé, Lagerfeld kept to a slick, straight patent-leather belt and kept it going in white plus a range of rainbow brights — green, blue, red. And yellow — like the one here — with his strapless "bustier" top, terra-cotta ridged-knit skirt. . . . 3. From Krizia, lots of saucy "up" ways to dress, all put together with wide belts. This way: the wide elasticized turquoise cinch with a palm-tree buckle on grey silk shorts! . . . 4. At



...for line, for color, for impact!

Saint Laurent, endless waist devices. One, his belts edged with a stripe of color — adding brights to more brights. The belt here in stripes of orange/turquoise/shocking pink with his over-and-over shell buckle — in gold. . . . 5. One of the prettiest waist treatments in Valentino's collection: two scarfs — one red, one pink — tied and "fanned out" on black. . . . 6. At Fendi, stretch tubes in hot colors used as tops, in combination as bathing suits, and as wide "belts." The white tube on a sleek black maillot . . . twisted red tube wrapped and tied over it, the ends — shiny colored wood balls! . . . 7. Krizia's glittered bare top and black silk walking shorts, held by a straight, wide belt in toast leather. . . . 8-10. More Saint Laurent ways with a waist. Sometimes he took a scarf, wrapped and tied it in a soft bow (8) and the back came to a point (9). One of his all-out color looks (10): red jacket, fuchsia shawl collar, fuchsia scarf, turquoise blouse, kelly-green pants. And the belt — bright blue with a hot-pink shell closing. . . . 11. Ungaro had slightly shimmered metallic belts in wonderful, offbeat Ungaro colors. Here, a cummerbund of metallic grape, edged and tied in turquoise. . . . 12. Tarlazzi's sequined blouse and narrow skirt, with a buckled, waist-holding red cinch.



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B21 Makeup: This silken-textured foundation was created to protect as well as pamper you. It contains a solar filter that helps shield skin from the aging effects of ultraviolet rays.

B21 Emulsion and Lotion Stimulante Colloïdale B21 are two special supplements also available in this skincare system.

ORLANE
Paris

An advantage shared by the world's
most beautiful women.

It isn't just the beginning of a new year...it's the beginning of a year of news, and that fact emerges loud and clear from all the spring collections, New York and Europe. There are real differences, real options. And the way you exercise those options has never been more important. You can't afford to go off in every direction; no one can at today's prices. Where you do go—where the issue starts—is with the best of the news...with the '79 changes that make the most difference.

• **The first change is in line and it's the most appealing change you'll see.** Everything is narrow, sharp, and clean. What's been eliminated is often as important as what's been added...and what's left—a sleek, pared-to-the-body way of dressing—has never looked better.

• **With a new line, a change in length—a shorter length that goes right across the board.** It doesn't come as a surprise; hemlines started inching up last fall with the narrowing in of clothes. And it doesn't mean getting caught again in a hem-

And it's everywhere. The jacket goes at night—in black satin over a matching narrow-wrap skirt, or the smallest shrug of a cardigan in hammered red silk with a narrow-legged pyjama. There's a jacket for late day in macramé over a silk top, linen pants...for day, every texture—linen-y tweed, raw silk, suède, cotton. Even the most casual shorts and sweater have a little loosened-up jacket and the finish that goes with it.

• **Under jackets—look for something softer.** Look for a shirt with the gentleness of a blouse—small-fitting, tucked, gathered. Look for a new sweater—thinner (almost transparent!) and body-close. Look for bareness in the shape of a camisole or strapless top. Straplessness is news in itself: this is a year you'll see a strapless top in the thinnest suède with a suède skirt, a cotton-knit midriff-baring bandeau, wrapped-and tied strapless silk at night.

Look for a new wrap blouse that stands for change...in the way it fits and holds on the body—fastened with one side button or just wrapped

and waist wrappings...as a bare, high-heeled sandal (sometimes three colors in one sandal) that turns heads...and turns the look of a silk dress from day to late day....Black comes through—not only as an evening color (with a flash of something brilliant) but black for day in a perfect—basic!—linen jacket and pants....Color comes through with new depth in interesting shades of sienna, brick, grape, teal...in more interesting neutrals—beige warmed to a honey-spice color, or touched with khaki green.

Color always has substance to it; the same thing is true of texture, and new texture combinations. Surface interest keeps going in the new slubbed raw silks, puckered silks, crisp linen blends (the accent is on crisp; nothing comes pre-wrinkled this year), thinner-than-ever suèdes. And there's a new iridescent finish that changes the character of fabrics from cotton poplin to silk chiffon.

• **Last thing, a word about what doesn't change.** And that is: A certain ease and style of dressing that can only be described as modern—an ease that has to do with the way clothes look and the way they feel. The best fashion in 1979 has that ease and it has more—it's fashion that moves forward, not backward.

For '79:

How to tell the best of the news

line dilemma. What it does mean: when you go out to buy something new, you'll find that it's going to hit about two inches below the knee—and it looks right. Where you see shorter hemlines—flirting above the knee—you see them for summer, for the beach, or for a very young audience. Anything longer—an evening skirt—is not going to be long, straight, even-all-around at the hem. There's going to be a lift someplace—a slit, a curved opening, a rippled effect. Always, there's movement and legs...and a difference.

• **Highly visible—a change at the waistline.** As line narrows and skirts get shorter, the waist gets more defined. It's pulled in, held tight. You can hold a waist any number of ways—a soft crush of snakeskin, a wide elasticized cinch, a suède-and-silk cummerbund—being some of the newest. You can do it on everything. And you can do it best with strong, bright color.

But the real difference is: where a belt was used to gather in fullness, it's now used to narrow in an already-narrow line. And that kind of holding brings another change with it...you start to see tucking in at the waist. Nothing is long, loose, overbloused; it's all clean, close to the body.

• **Success story of the year: the jacket!** A different jacket. Shorter: anywhere from above the waist to the top of the hip. Smaller: held on the body with a belt or actually shaped to the body—it's another way to get the new '79 proportion.

from the rest of the news

and belted...in the clean, left-bare way that it's worn...and in the pared-away design. What's been left out—all the extra hooks, buttons, construction, details—is key to this year's eliminated dressing. Nothing stands in the way of line...and of the body. And that applies to what goes underneath as well. With this kind of bare, pared-down dressing, there's the need for an equally bare, pared-down kind of lingerie. The good news: what you need really exists. For anything you buy, you can buy the right thing to wear under it...a difference in itself!

• **The way skirts have changed is news in every collection.** Skirts with differences that go beyond a random slit or slash. The skirt to watch now: a wonderful narrow, side-wrap—the take-off point is a sarong—for day and for evening. Also news: front- and back-wrap skirts designed with enough overlap to stay closed when you're sitting...to open on legs when you start to walk. Or a new narrow, fly-front skirt that moves in a slit. The thing to remember: there are many ways a skirt can catch your eye now; pass up anything that doesn't—you can do better this year.

• **Color comes through!** Primary and neon colors used for warm-weather dressing...mixed with one another, mixed with white. Bright color used in quick takes—as belts

in time. All of which is important to keep in mind at a time when "retro" dressing—the look of the '40s and '50s—grabs a share of the headlines. Sometimes, "retro" is used only as an accessory in the presentation of clothes—it's there for the show, and the clothes themselves are clean, modern. It's worth a second look to separate one from the other. But, there is also a complete "retro" package—the main course along with the trimmings—that you see at night. It exists as an option...an evening entertainment if you happen to find it amusing.

Any other time, the option becomes less viable. And for very good reasons. Why a stiff little box of a hat, for instance, when you can have a soft little beret or rolled-brim knit hat...and when the look of hair is so appealing—smoother now, shining, healthy....Why exaggerated color in makeup, when color has never been sheerer, and makeup has never been better in the way it treats skin and in the way it lets a woman come through....Why the gimmicks of another decade, when the best clothes today are designed to work for the way we live today—and to look the part. Those are the clothes to put your money on—modern, upbeat, ready to move into '79—the kinds of clothes you'll see throughout this issue, starting on the next page....



The biggest difference now...the way the body really shows again. Suddenly you see a waist...hips...legs. Fun!...worth getting into shape for! And there's the high-energy, nothing-drooping way everything moves...the lift of color everywhere. The excitement starts here...ten pages of the most appealing real-life looks...photographed on the streets of New York.

John Anthony sums up all the news: Fabric that's thinner than you've ever seen...the bouclé sweater's almost transparent...held-in close with a snakeskin belt. The butterfly-jacquard skirt isn't slit...it's sarong-wrapped...the newest way to narrowness. And the color is a rich, warm spice. Skirt, G.E.M. silk; sweater, acrylic/rayon; about \$720. Bergdorf Goodman; John Baldwin; Maison Blanche; Jacobson's; Neiman-Marcus. Here and on the next six pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, George Newell. Beauty Color...Go for rich color in makeup, too. Here, the flattering shade on the mouth is Estée Lauder's Cafe Currant Re-Nutriv Rich Rich Lipstick, with her just-out Double Shine Lip Gloss in Antique Walnut. Accessories, next to last pages.



UP

*beat
all
the way!*

Live-in
clothes...
attractive,
streamlined...
the news
for '79

upbeat all the way!



Now, the impact of a suit at night, above — more of a look, more of the '79 difference. John Anthony's black satin 7/8 jacket — collarless, buttonless — nothing but clean, narrow line. Over a matching leg-baring side-slit skirt and a flash of brilliant color (always with black this year) — his fuchsia charmeuse-and-lace blouse in the signature wrap shape. (Taroni silk satin; blouse, Lafitte silk and Chantilly lace.) About \$1,800. Martha; Nan Duskin; Stanley Korshak; Marie Leavell; Amelia Gray, Beverly Hills.... Beauty Color... Estée Lauder's super gleam for '79 — Double Shine Lip Gloss. Here, Candied Cherry with Crystal Shell.... The suit holds for day, opposite — as a look, as a base for dressing. What changes: the cut of the jacket — shorter, slightly carved, slightly shaped through the shoulder. And the new all-out legginess of a skirt — narrow, front-wrapped — it's a change for the body! From John Anthony, in écreu and-cream wool/linen tweed (St. Andrews fabric). About \$540. Saks Fifth Avenue; Maison Blanche; Hudson's. Accessories, next to last pages.

he suit — a new
a new way to

Andrea Blanch



shape...a new focus on legs...
look night and day



upbeat all the way!



The color difference, opposite, deep-sienna raw silk and a brilliant mix of stripes. The difference in a suit: from Geoffrey Beene, the softest small jacket, narrow waist-defined skirt, clean collarless blouse. Still the best — the most thought-out — look for day, every day! (Blouse, Menta silk crêpe de Chine.) About \$1,080. Feb., Lord & Taylor; Nan Duskin; John Baldwin; Jacobson's; Maison Blanche; Sakowitz. Beauty Color... The difference of a deep, defined mouth. The way — from Lancôme — Maqui-glacé Emollient-Rich Lip Colour, in Crushed Rose.... Pants go on at night, above, and narrow gets narrower — a new on-the-body pyjama with a surprise of color. Mary McFadden's handpainted silk blouse, serape-scarf, shirred-ankle pants — each piece in its own wonderful print. About \$2,910. Feb., Bergdorf Goodman; Nan Duskin; Saks-Jandel; Lou Lattimore; Giorgio. Accessories, next to last page, this issue.

A change of color...change of pace...
new bright, unexpected color in clothes
you can count on!

unbeat all the way!



The color catches first, above. And then you see how the line has changed. In brilliant red, Geoffrey Beene's small, short cardigan (the jacket theme in his collection), narrow pants, and bold striped silk chiffon blouse. With a new defined waist—wrapped and wrapped in a cummerbund of pink silk/blue suède. Pyjama, Abraham silk/wool; blouse, Gandini silk. About \$2,570. Bergdorf Goodman; Godchaux's; Swanson's on the Plaza; Neiman-Marcus.... The skirt of the year, right—the narrow, leg-revealing sarong! From Bill Blass Ltd., one of the best takes—side-wrapped silk jacquard with multicolor ombré stripes. And one of the best new sweaters—the smallest, on-the-body hand knit all flecked with gold—dinner dressing takes a big leap forward. Yves Gonnet silk jacquard; sweater, silk/rayon/Lurex. About \$1,180. Bergdorf Goodman; Rich's; Gidding-Jenny; Stanley Korshak; Dayton's; Swanson's on the Plaza; Neiman-Marcus. Beauty Note... More Bill Blass to start the year on a high note—his new Bill Blass fragrance. A whole garden of flowers, it's a preview of spring! Accessories, next to last pages.

Uhe way color goes on...the way the body
at night, anytime—differences to watch



Andrea Blanch

comes through—

upbeat all the way!



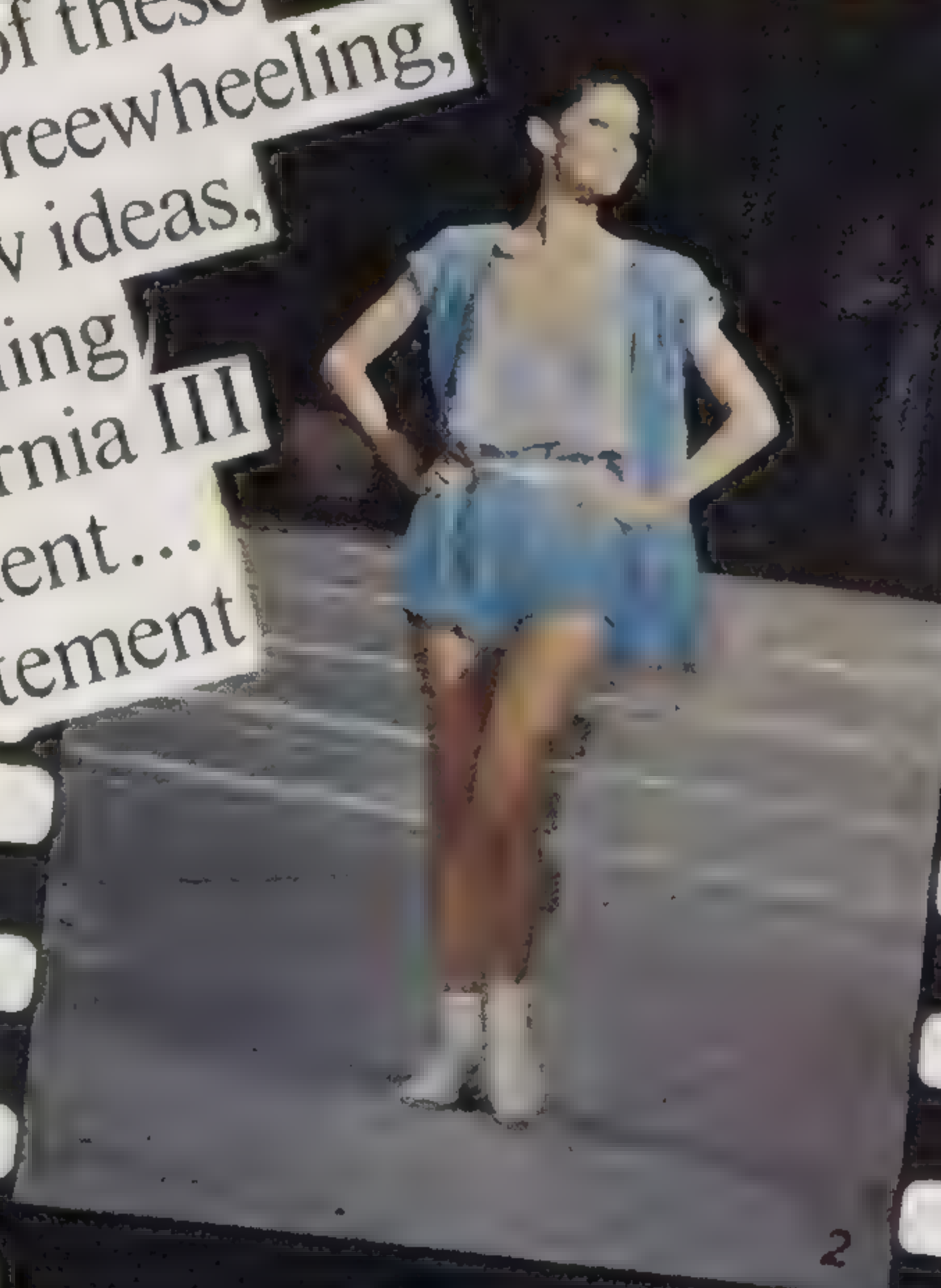
The way Calvin Klein puts pieces together...the mix of color and texture...the way they add up to being "dressed"...not "dressed-up." Above: A narrow mocha suède jacket (about \$500) over red linen pants (about \$92) and a sheer flesh-color silk georgette blouse (about \$240). Late Jan., Bonwit Teller, NYC; Kaufmann's; Garfinckel's; Claire Pearone; Bullock's; Frederick & Nelson. Beauty Color...More Calvin Klein. From his Rose Face...Nude Powdered Eye Shadow and Dark Rose Lip Color. Opposite: The coat that goes nonstop...over everything! Oscar de la Renta's arrow-narrow 7/8 coat (synthetic rubber/polyester/cotton, about \$300). Rain-proof, too! Here, belted over his beige cotton batiste V-necked shirt and linen wrap skirt (about \$230). Late Jan., Elizabeth Arden Salons; Jacobson's; Kane's, Chicago; Swanson's on the Plaza; Balliet's; Sakowitz. These two pages: hair, Howard Fugler; makeup, George Newell. Accessories, next to last pages.

jacket, a coat the new 7/8 length...
the easy way they complete a look
...that's what counts now



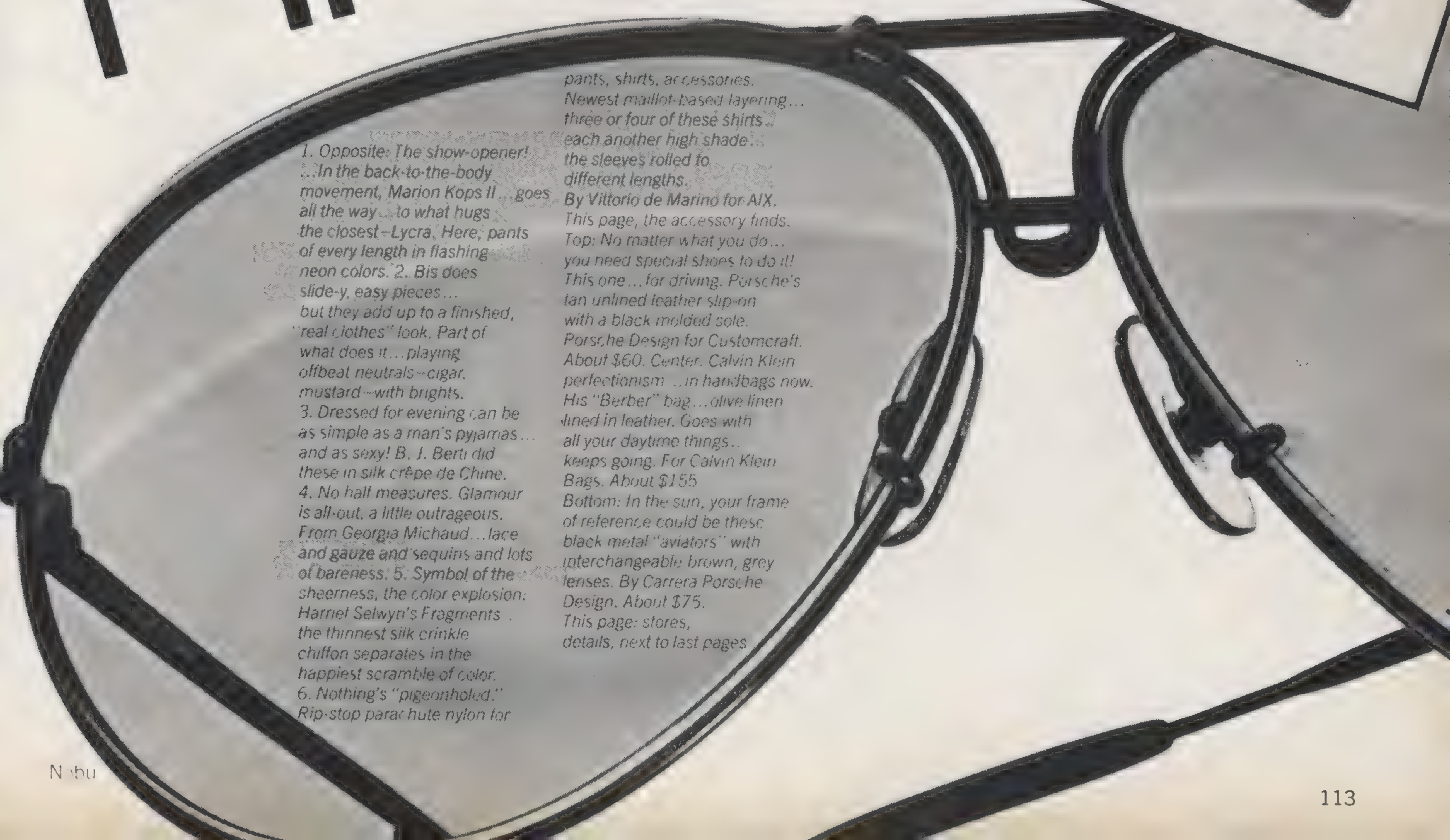


What gets you is the vitality of these clothes from California...and the freewheeling, original way the designers treat new ideas, colors, fabrics. Here, a small sampling caught on the runway at the California III showing. Out there...a lot more talent...generating fashion energy and excitement with terrific, body-focused looks.



The best finds...across the country...across the board! Eight pages of the most exciting new looks...from known and new designers...at something-for-everyone prices.

FINDS



1. Opposite: The show-opener! ...In the back-to-the-body movement, Marion Kops II goes all the way...to what hugs the closest—Lycra. Here, pants of every length in flashing neon colors. 2. Bis does slide-y, easy pieces... but they add up to a finished, "real clothes" look. Part of what does it...playing offbeat neutrals—cigar, mustard—with brights. 3. Dressed for evening can be as simple as a man's pyjamas... and as sexy! B. J. Berti did these in silk crêpe de Chine. 4. No half measures. Glamour is all-out, a little outrageous. From Georgia Michaud...lace and gauze and sequins and lots of bareness. 5. Symbol of the sheeress, the color explosion: Harriet Selwyn's Fragments...the thinnest silk crinkle chiffon separates in the happiest scramble of color. 6. Nothing's "pigeonholed." Rip-stop parac hute nylon for

pants, shirts, accessories. Newest maillot-based layering... three or four of these shirts... each another high shade... the sleeves rolled to different lengths. By Vittorio de Marino for AIX. This page, the accessory finds. Top: No matter what you do... you need special shoes to do it! This one... for driving. Porsche's tan unlined leather slip-on with a black molded sole. Porsche Design for Customcraft. About \$60. Center: Calvin Klein perfectionism... in handbags now. His "Berber" bag... olive linen lined in leather. Goes with all your daytime things... keeps going. For Calvin Klein Bags. About \$155. Bottom: In the sun, your frame of reference could be these black metal "aviators" with interchangeable brown, grey lenses. By Carrera Porsche Design. About \$75. This page: stores, details, next to last pages



Seasonless, attractive clothes FINDS

In the best
no-nonsense shapes; thin fabrics,
“neutrals” — clothes that
let the woman come through

You find them this — every season at Calvin Klein: real-life modern-day dressing with no secrets, no special messages. Opposite: His latest silk georgette shirt, tied with a silk sarong. The newsmaker! to wear as a skirt, wrap over pants. Blouse, about \$200. Sarong, about \$110. Frost Bros., Bullock's. Beauty Note: The woman comes through Calvin Klein's modern way with makeup in Honey Lip Color and Lip Gloss. Calvin Klein shirt, about \$180. Skirt, about \$150. Lord & Taylor. Saks Fifth Avenue. Rich's. Hudson's. Hair, Bob Fink or Pipino Buccieri Salon. Makeup, Sandra Linter. Accessory information, next to last pages.



Y

oung designers
with new ways of thinking
about the body — the base
for spirited dressing
in bright colors,
at the right price

1

1. New talent with a following in the fashion industry: Mira de Moss. Her lettuce-edged camisole and petal wrap skirt in hibiscus red silk satin (with jacket, not shown), about \$845.

2. Young designer with a young outlook on dressing: Willi Smith does bloused shorts in magenta cotton, cinched with a red sash, and a white cotton bateau-neck shirt. Willi Wear shorts, about \$22; sash, about \$4, shirt, about \$22.

3. Great discovery: Lloyd Allen's thin nylon ciré slickers to layer in colors, hyacinth and yellow together. Each, about \$40. Color comes to jeans — Oscar de la Renta Collectibles, of cotton, about \$32.

2

3

4. Found! A great pair of shorts. Cathy Hardwick's, modeled on a man's boxers in white cotton poplin (about \$52), with their own shirt (about \$72)

5. From Scott Barrie: easy glamour in a whole new line of silk crêpe de Chine pieces in wonderful colors, at wonderful prices! Red shirt, about \$54, pants, about \$64. Scott Barrie Bluserie.

FINDS

4



5



6. Unexpected. the way Willi Smith combines strong color—red rolled pants (about \$36) and a black halter (about \$20), sashed with bright yellow (about \$4). WilliWear, all cotton.

6



7. To watch for: body dressing turning up in new and different ways—a mauve bodysuit and drawstring pants to wear out at night/at home. Gottex of Israel. Top, Lycra blend, about \$50; pants, polyamide, about \$76. 8. The way a metallic belt can turn a cobalt maillot into much more than a swimsuit. Speedo, of bright nylon tricot/Lycra, about \$26. Hair, Howard Fugler; makeup, Joey Mills. Accessory information, all stores, next to last pages.

7



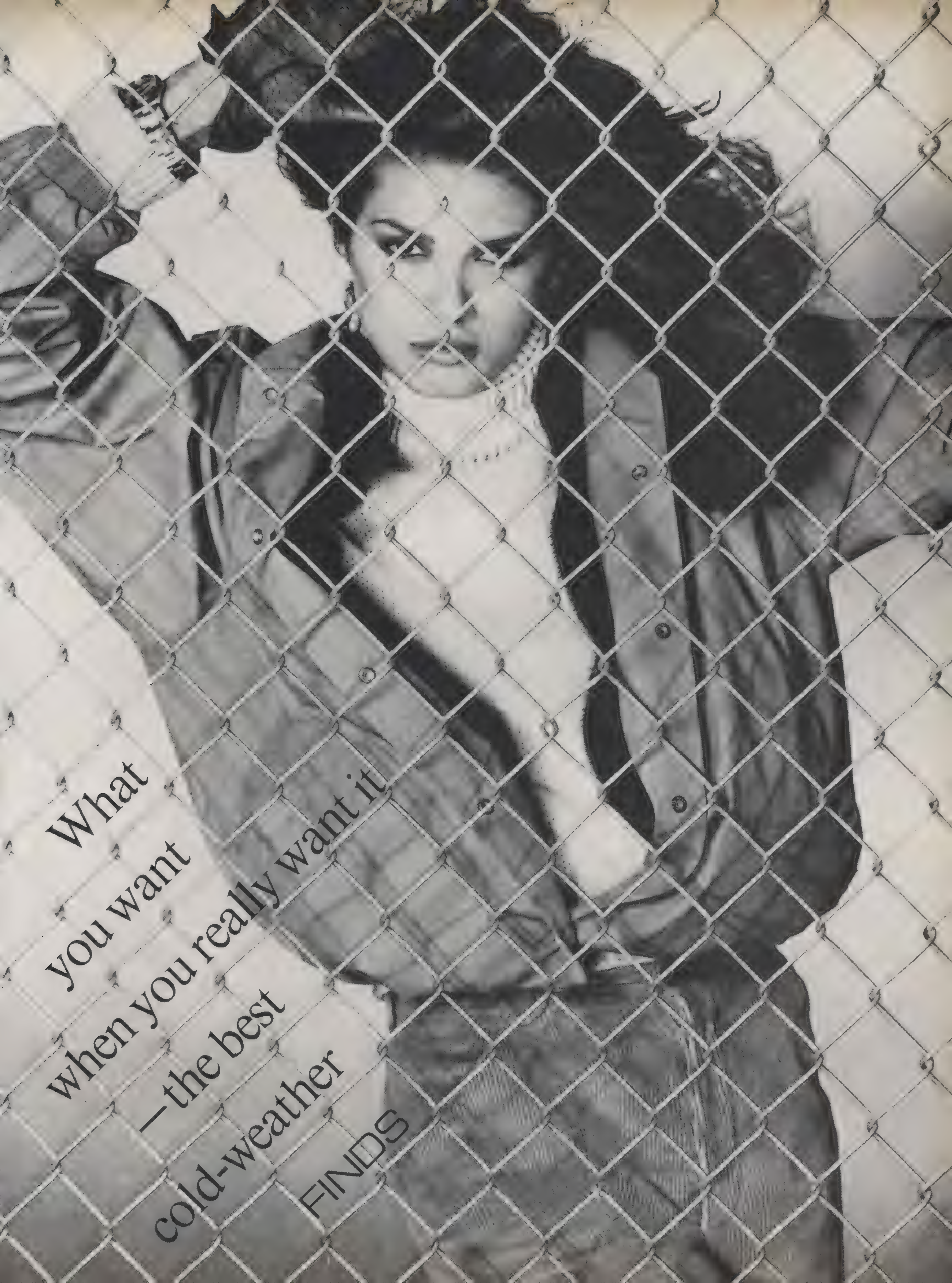
8

Alex Chatelain



Right on time...
the newest
fur-lined shapes—
the coat, the jacket—to beat
the cold now!

News in a fur-lined coat, left: Streamlined iridescent
raisin cotton poplin lined with Russian squirrel—cozy,
rain-resistant—the sleekest take on a stormcoat.
Perry Ellis for Alexandre, about \$4,000. Mid-Jan.
Lord & Taylor. Lou Lattimore. Unexpected, right:
Blackglama ranch mink, by Ralph Lauren. At its most
rugged here, over his white wool Shaker sweater and
camel cotton corduroy pants. Jacket for The Pepper Collection,
about \$5,000. Hair: Bob Fink of Pipino-Buccheri Salon.
makeup by Sandra Linter. Fashion and accessory
information, next to last pages.



What
you want
when you really want it
—the best
cold-weather
FINDS



THE HIGH POINTS

Paris milan

From the ready-to-wear—the best looks, the things to keep your eye on... the new pants and skirts...the play of color... the totally body-focused line that's everywhere. Starting with a different kind of pants dressing—it's never "just a trouser!"

PANTS

● YVES SAINT LAURENT

All his style and spirit . . . and the best pants suit in Paris, left. Black gabardine pants with a side stripe of gold crisscrosses, the perfect small jacket in navy, and a navy/Lurex striped T-shirt — dinner dressing with a new beat! New style to makeup — also YSL — with the hit of lipstick from his Collection de Beauté All outdoor photographs, these pages: hair, Jean-Marc Maniatis; makeup, Alberto Fava. Details, stores, next to last pages.

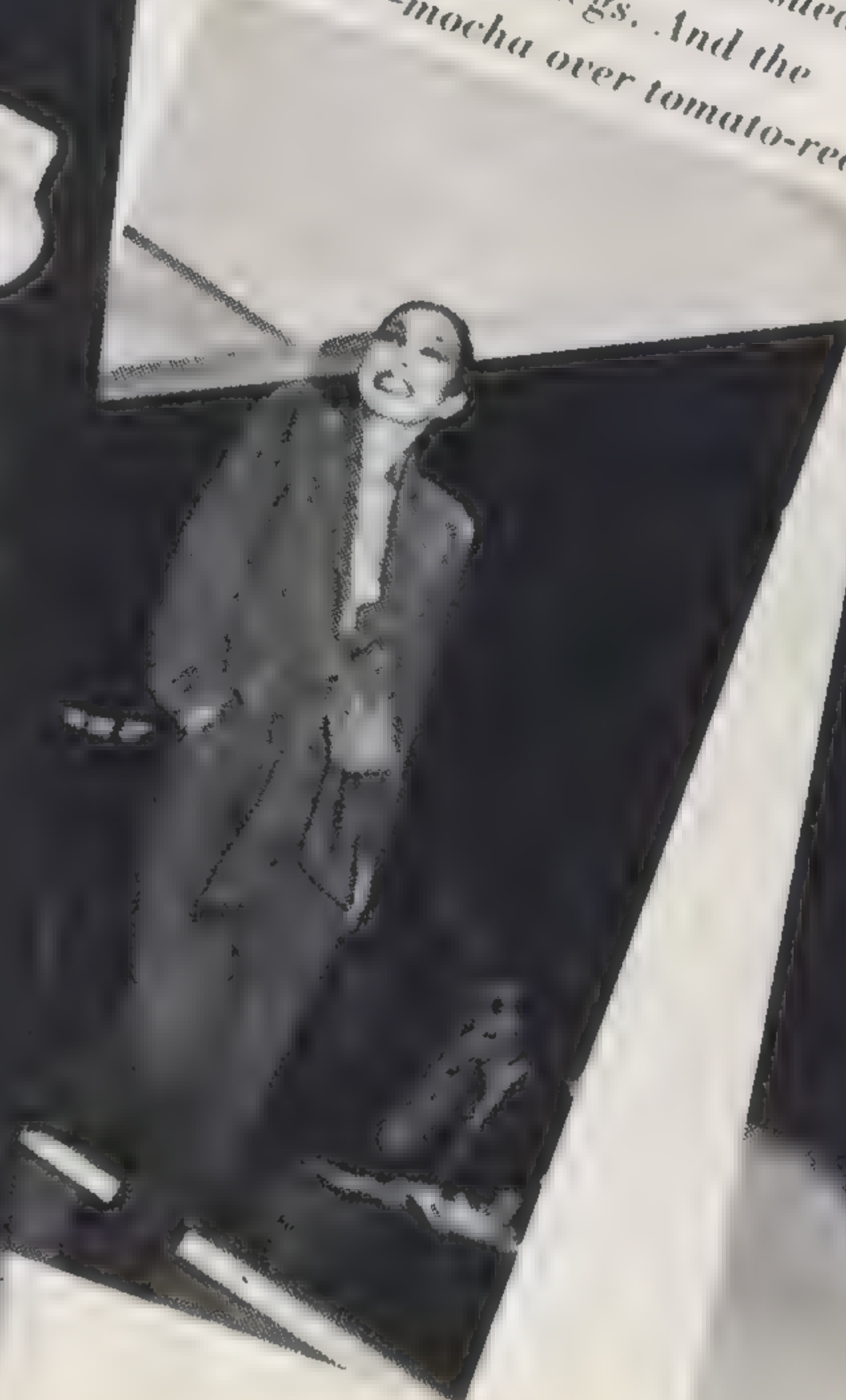
VALENTINO
Culotte variations
—waist-wrapped,
dressed
. . . still easy!

Helmut Newton



SONIA RYKIEL
Pedal pushers . . . every way.
This way, her best sweater knitting,
with two wrap cardigans.

ARMANI
A new definition of "thin suede"
. . . of tapered legs. And the
colors!—mocha over tomato-red.



YVES
SAINT LAURENT
Updated: his key
side-striped pants.
Black on white.



GIANNI
VERSACE
FOR
COMPLICE
Watch
the length,
the narrowness,
the sharpness
of stripes.

Reginald Gray



UNGARO
Talk about irresistible! Now the smallness,
line, polish . . . plus sparkling color.



CHANEL
Even Chanel
understatement
breaks out
in color.

FENDI
Neon-bright tubes
for bandeaus, shorts.
Nothing like these
ever hit the beach before.



CLAUDE MONTANA
The most . . . !
Only Easter eggs
have more zing.

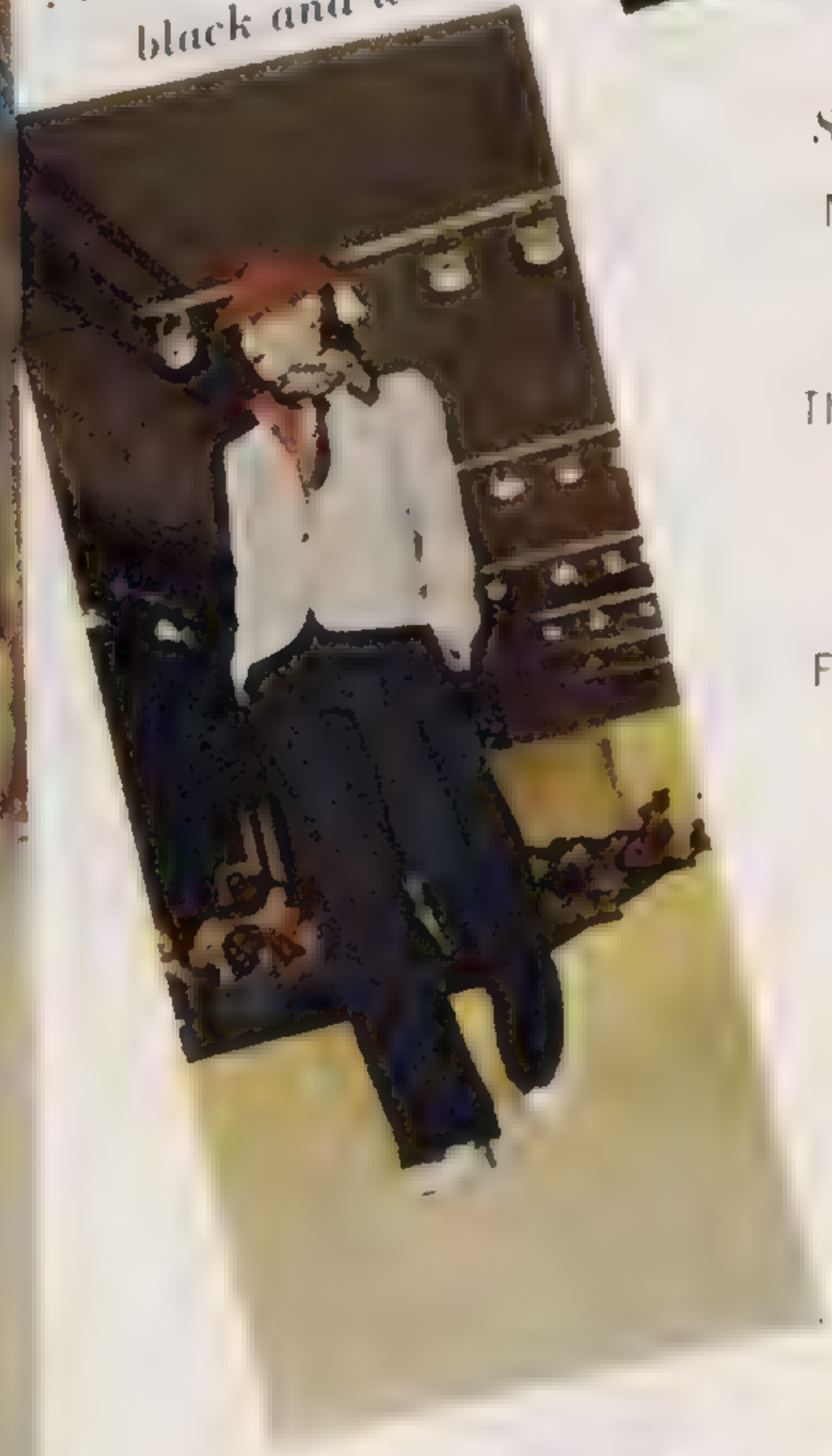


YVES SAINT
LAURENT
The sting of color
in accessories
. . . the impact with
black and white.



Reginald Gray

YVES SAINT LAURENT
To men . . . live in.
This square shirt,
lean skirt kept
coming down
the runway.



● YVES
SAINT LAURENT
Magic Marker brights
he took them
all the way! Right
The pieces . . . big red
pullover, blue
narrow pants,
green hat and scarf.
For added excitement
. . . an unexpected
fragrance, Yves
Saint Laurent
Pour Homme.
Different on you!
Details, stores
next to last pages.

THE HIGH POINTS

paris milan

An explosion of color everywhere
...bold, clear...in never-before
mixes. The freshness...the lift it gives
you...the way it sharpens a look!

COLOR



paris
milan

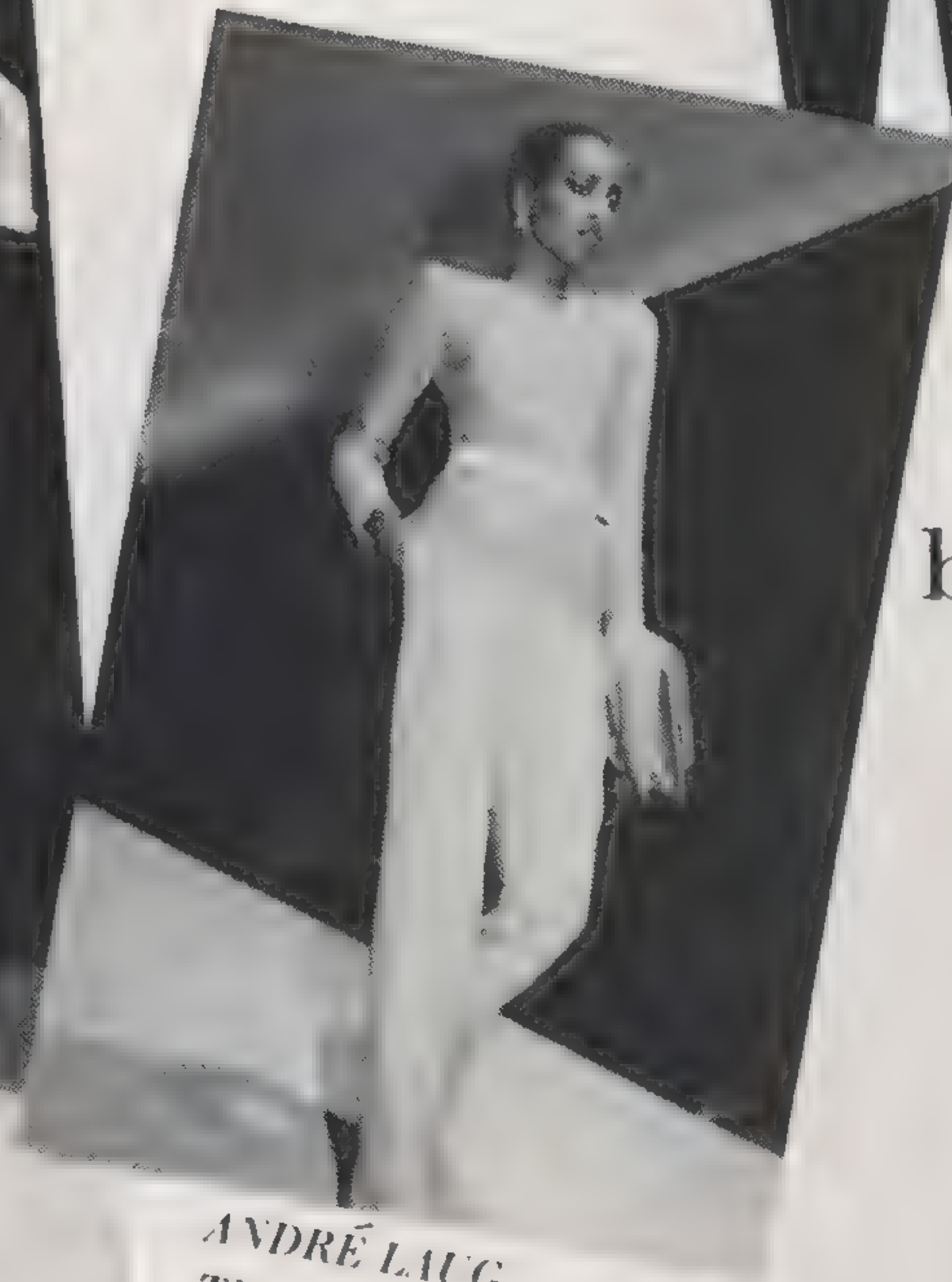
WAISTS

Waistlines are the focus now. Always held in close... accented in color... defined by belts, wrapping, the shape of clothes. If your waist is small... flaunt it!



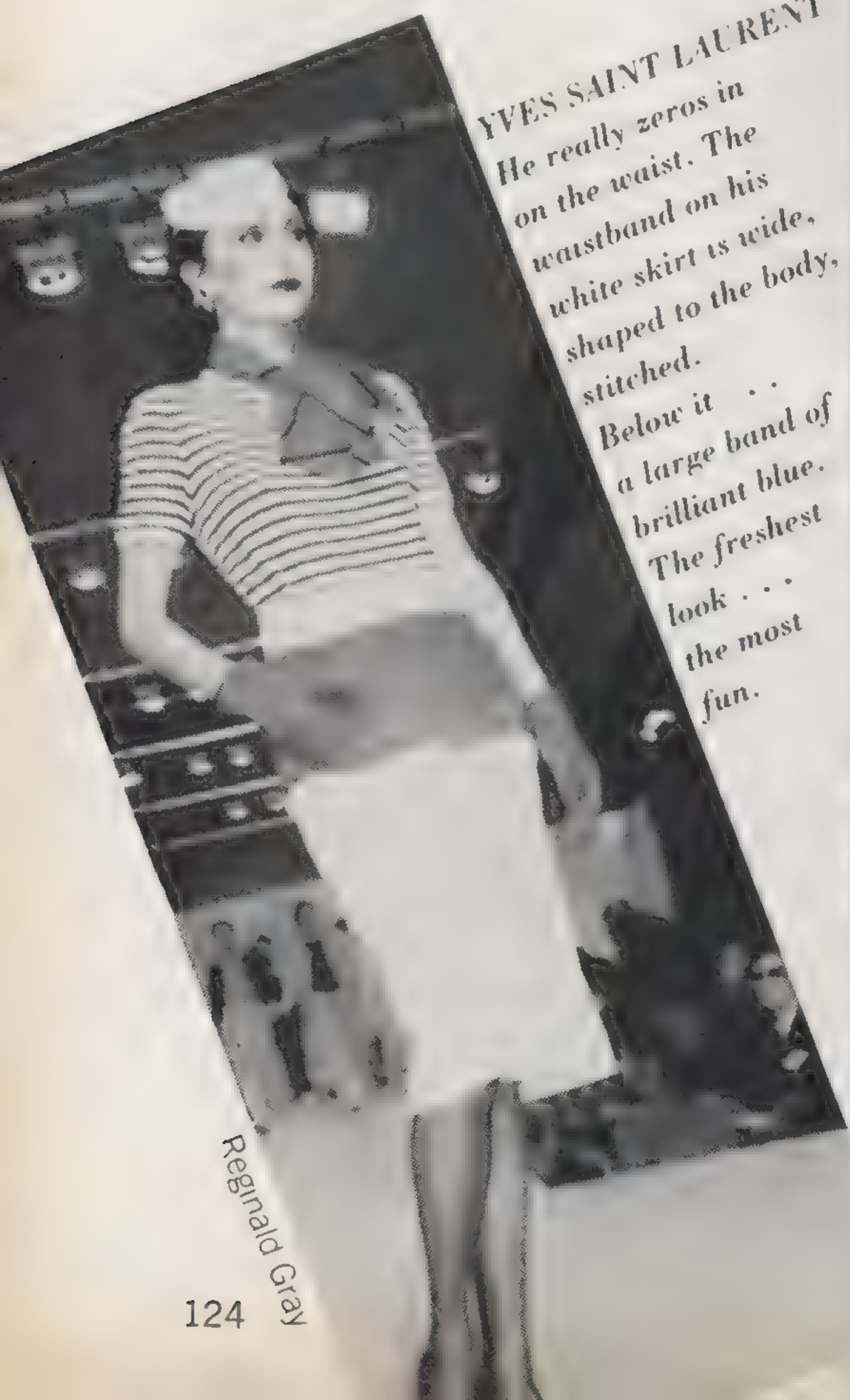
GIVENCHY

The sashed, pulled-in skirt top; the power of polka dots . . . smashing!

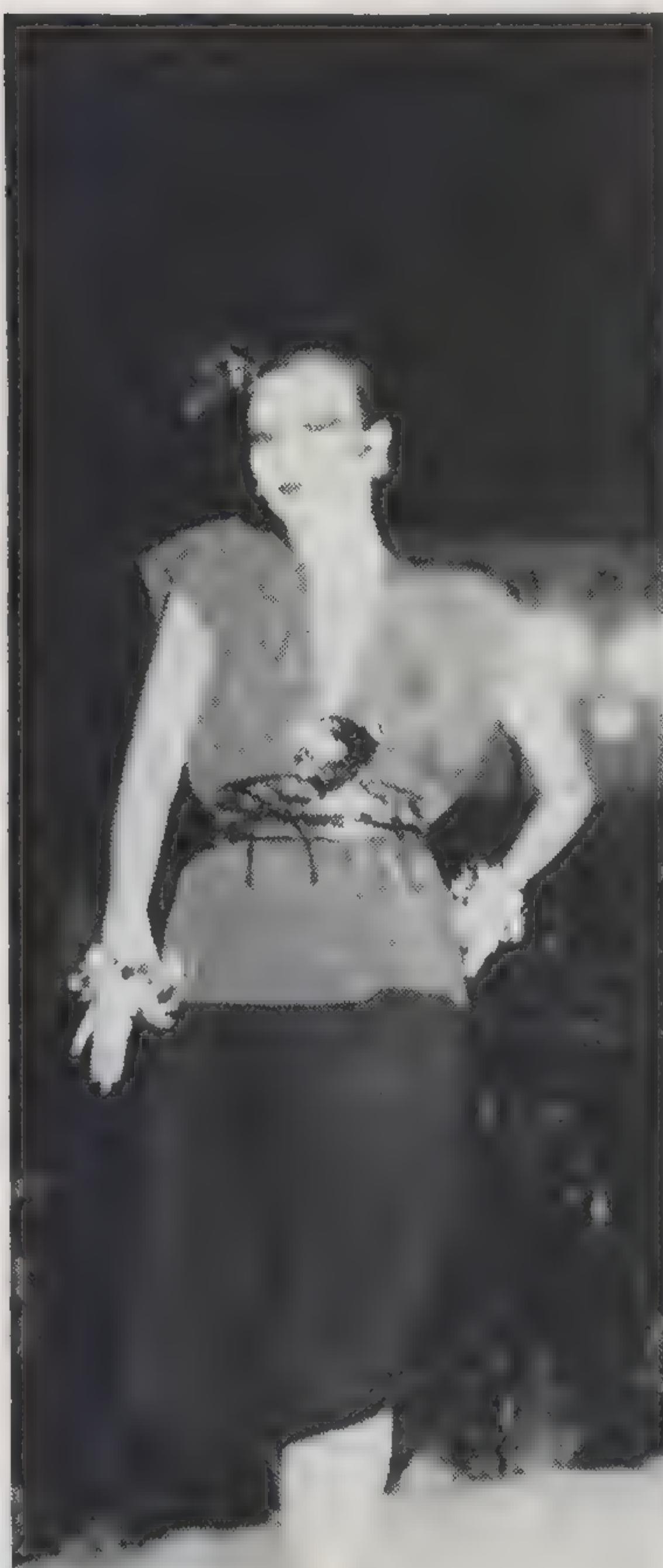


ANDRÉ LAUG

The simplest "out to dinner" . . . the most straightforward belt.



YVES SAINT LAURENT
He really zeros in on the waist. The waistband on his white skirt is wide, shaped to the body, stitched. Below it . . . a large band of brilliant blue. The freshest look . . . the most fun.



CHLOÉ
A slick of white patent leather belt . . . the boldness of it on navy blue. Lagerfeld's way.

VALENTINO

Wrapped, ornamented . . . the works. A wide snakeskin cummerbund . . . a large leaf



KRIZIA

Runway-disco-dazzle. The barest blouse and shorts, a wrap skirt . . . held by a wide elasticized belt with a palm-tree buckle.

● CHLOÉ Super Lagerfeld . . . sums up the whole message . . . moves sweater-dressing to new highs. Right: His chrome-yellow chenille sweater, belted in the brightest blue patent over a strapless top, a pencil-slim skirt. Brighter color in makeup, too . . . Elizabeth Arden's Great Color Sheer Lip Tint in Plum Bark. Details, stores, next to last pages.

Helmut Newton

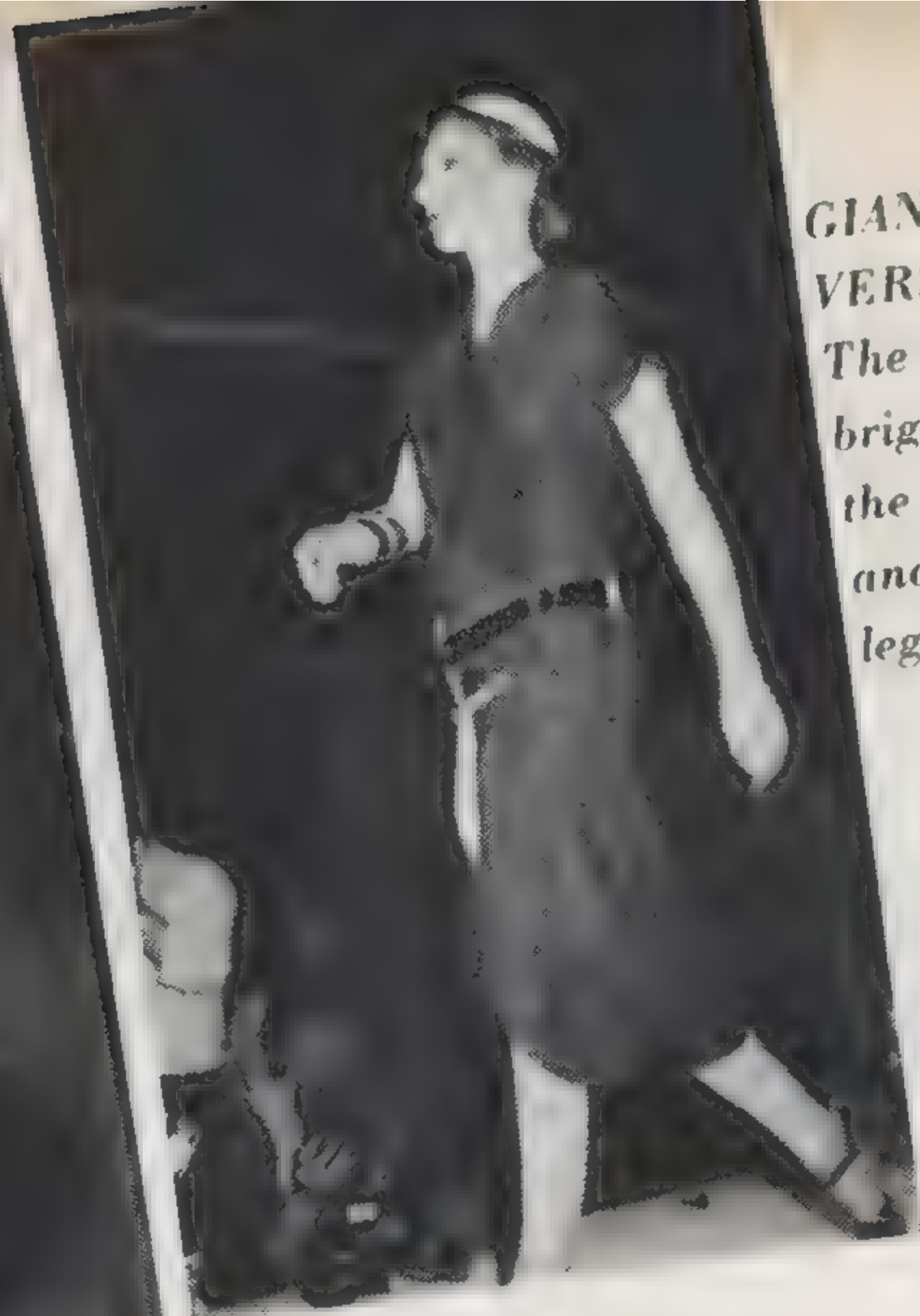




CHLOÉ
The P.M. dazzler (always in a Lagerfeld collection): a beautiful print, beaded on top, with his straight, slit, above-the-ankle skirt.



Reginald Gray

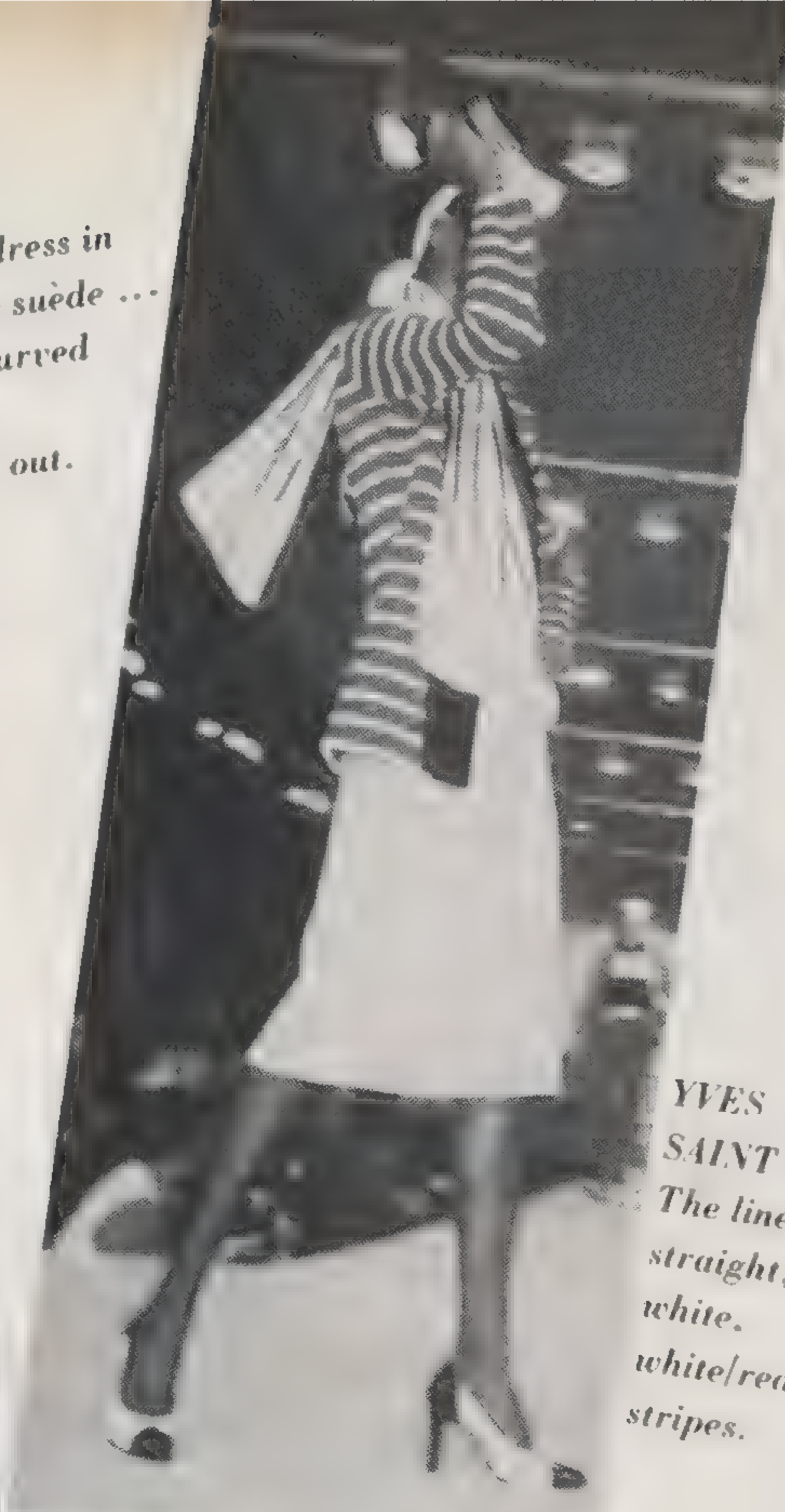


GIANNI VERSACE
The wrap dress in bright-blue suède ... the skirt curved and slit—legs move out.

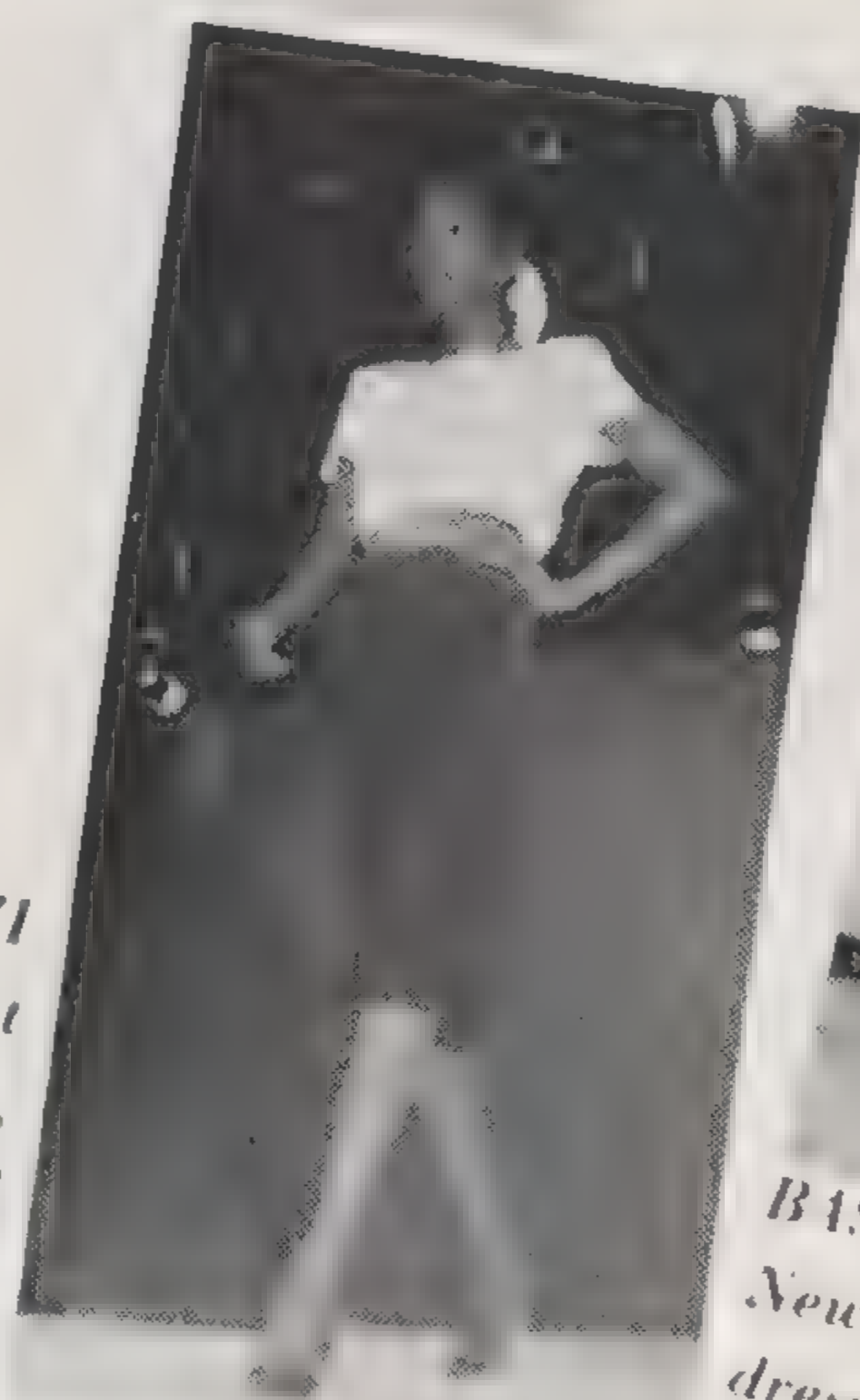
IRMANI
Suède goes on . . . and legs. His slit side-wrap skirt, "bedjacket," and soft blouse—new look for a suit.



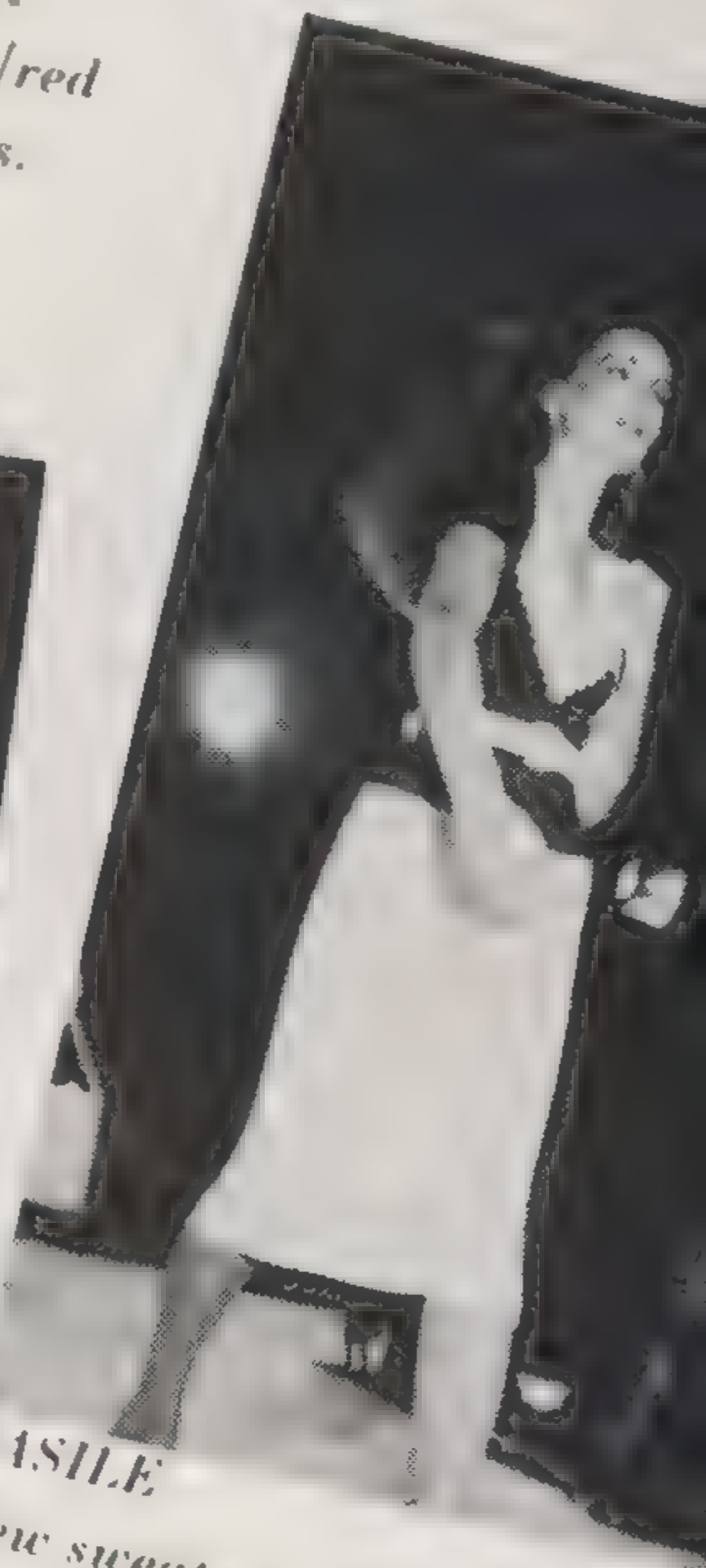
UNGARO
The ultimate sarong—bright pink wrapped over a lacy black maillot.



YVES SAINT LAURENT
The line!—clean, straight, narrow . . . white, white/red stripes.



TARLAZZI
The way a skirt narrows to the hem, the way a waist is defined—in red, on a blaze of white and blue sequins.



BASILE
New sweater-and-skirt dressing in black and white—barer, narrower, belted sharp.

THE HIGH POINTS

Narrow...curved...
shorter...slit...sarong-
or back-wrapped...
day and night something always
happens to skirts! **paris/milan**

SKIRTS

Helmut Newton



PEOPLE ARE TALKING ABOUT PEOPLE



BETTE MIDLER
She's a movie star!

The '79ers, future-shapers questing and questioning into the twenty-first century, with a lack of pretension, a positive down-to-earth, take-charge, take-over attitude....**Alfred Edward Kahn**, adviser to the President on inflation, a witty, ferocious deregulator, a plain-talking stamper-on-bureaucratic-toes who says, "He is the President and has the right to make a judgment, and I have the right to disagree with it...." ...Britain's bachelor **Prince Charles**, the catch of the year: he's got a \$450,000 per annum tax-free income, a 115-room country house readying, a nice-boy way with the women. "I personally feel," said he, "a good age for a man to get married is around thirty." He is thirty....About to be the new movie star **Bette Midler** and her '79 honest sum-up of her moviemaking of *The Rose* vis-à-vis **Alan Bates**: "Why didn't someone tell me making movies was so much funnnnnnnnnnnnn? It's like a party every night where you're guest of honor! I don't know how I got so lucky. And I'm being paid for it, too!" ...Israel's

Defense Minister **Ezer Weizman**, a tall, laugh-at-the-world, seriously fearless man with a prime-minister future, who gave *The Washington Post's* **Sally Quinn** this portent: "We're not a nation yet. There's still a lot of molding to be done, a framework in which to use the Camp David language....Some Israelis look at peace in a peculiar way. It's new to them, new to us. But I have a feeling we're on the verge of a new era."...**Dr. Louis Thomas**, Memorial Sloan-Kettering Cancer Center's voice of pure reason, making a case for optimism in cancer research, assuring, "...real advances have been made, and are being made today." This while reviewing, in *The New York Review of Books*, a book by **Dr. Lucien Israël** (one of France's major specialists), his polemical *Conquering Cancer*. Israël's affirmation: "...having personally observed dozens of patients—and read of hundreds elsewhere—who have been saved contrary to all expectations, I've become convinced that I belong to the generation of doctors who will see the decisive breakthroughs in the treatment of these grave cases, and that our students will be the ones to carry the day."...**Zora Rasmussen**, a tall cuddly blond armful of a look-at-me girl with a sweet blast of a voice and a heartache smile when she furs between songs. She's the newest (but with a self-appraising '79er edge) of a certain star-high kind—**Judy Garland**, **Judy Holliday**. And that's why Zora's a late-night cabaret cult....**Sarah Ragle Weddington**, President Carter's special assistant on women's issues, and her stockpile of victories for rape-law reform, equal-credit opportunity, pro-abortion, the ERA. Urgent Weddington face-up: uniting activist women's groups and the nation's housewives. "What we are all about," she says, "is choice, and those who choose to be wives and mothers should not be penalized."...American theater revolutionary **Robert Wilson** and his *Death, Destruction and Detroit*, a four-hour-long enigmatic "opera" about to world-première in Berlin, West Germany. Wilson innovations: the second act is a mirror version of the first act; nineteen people play two central characters. "Basically," says Wilson, "it's a love story—all varieties of love."...**Bernard-Henri Lévy**, French "new philosophy" bellwether, whose passionate, noble *Barbarism with a Human Face*, out this month, table-turns Marxist philosophy, flays the belief that revolution frees us from oppression, makes the see-clear statement: "Apply Marxism in any country you want...you will always find Gulag in the end."...**Brooke Adams** (*Days of Heaven*), the best movie news since **Audrey Hepburn**—part gamin, part princess. Possible Adams starrer: Hepburn's own *Roman Holiday* with glorious new actor **Sam Shepard** in the **Gregory Peck** part.



Lauren Bacall — the lady is the tiger

When she is amused, her eyes focus like a cat's, flashing green fire—tiger-eyes (a pounce lurks in the shadow). She is all speed and nerves, fierce, playful. She is exactly like her just-published book, *By Myself*. Some autobiographers review their lives. Bacall re-feels hers—the terrors, spinning highs, great losses, the awed gratitude for real friendship (as with Katharine Hepburn and Spencer Tracy), the embrace of real love (with Humphrey Bogart), the happy flirtations (with Adlai Stevenson, for one), the disasters (Frank Sinatra, for one) and subsequent healing processes. She heals well, this woman, for which she credits her family's strength, her own "good sense" and ability to laugh at herself. Her screen image she credits to her first director, Howard Hawks, who liked women "insolent...but with humor." For Hawks's *To Have and Have Not*, the teenager Bacall practiced lowering her voice, taught Bogie how to whistle, and was launched. What's next: Robert Altman's movie *Health*, in which Bacall plays, she says, "an octogenarian virgin." No one will accuse Altman of typecasting.

Arthur Elgort



A LOVE LETTER

“An inveterate truth-teller...passionately determined to make



1958: Vivien Leigh, welcoming Bacall to London, packed a nightclub with 100-plus friends (at Bacall's elbow: Lawrence Olivier)

There are fashions in books, as there are fashions in clothes, houses, food, and cars. These fashions have an energy and direction that can be taken advantage of but not controlled; their origins are nearly always obscure and so are the reasons that, after a certain time, they yield place to new and perhaps contradictory fashions. At the moment, we are faced with an ever-increasing torrent of autobiographies by celebrated actresses—books about life as it is lived in the hype and hope of Broadway and Hollywood, which is to say mostly at high

was the woman, I suffered, I was there.”

What promises to become the year's most talked-about autobiography in this genre is *By Myself*, by Lauren Bacall, which Alfred A. Knopf will bring out this month. It is an account often very unlike those of her already-published peers, because Bacall has chosen not to live her life at high speed, in near panic, and in a state of amorous disorientation. The one attribute that we perceive she shares with Fontaine, Ashley, and the rest is a passionate determination to make her life clear to herself in the act of making it clear to her readers, at no matter what cost in old-fashioned womanly reticence and good manners. Bacall approaches the facts of her life with the wary rigor of a scientist; she confronts the past head-on and scorns applying to it those cosmetic unguents by which it can be patted into a shape closer to one's heart's desire. The title of the book is intensely Bacall-like: a simple, bold, and witty play on words, indicating that the book is entirely her handiwork—as I'm sure it is—and also that much of her life has been spent not necessarily alone but at a certain distance from others.

There are people who have the wish and the strength of will to be by themselves in the midst of crowds, or even within the narrower, less accommodating boundaries of domestic life, and I seem to detect that Bacall is one of them. This isn't to imply that she marches with the army of grim loners who attend a feast not in order to partake of it but in order to spy on the rest of us at table and, like the Puritan scolds of yore, condemn us for the dread fault of our being happy. Bacall has often been described as a loner, but she isn't grim and I doubt if she would ever begrudge another person his happiness. I know Bacall as a fellow partygoer—know her only well enough, indeed, to take care to call her Betty and not the studio-invented, forbidden Lauren—and I can vouch for the fact that she is as merry a companion on party occasions as one could hope to encounter.

As I set down the words “merry” and “party,” there springs to mind a memory of Bacall in high summer, at Elizabeth



1953: Vertès draws “Madame Humphrey Bogart when she was Betty Bacall”

1945: Vice President Truman tickling the ivories in the famous front-page photo



speed, mostly in near panic, and mostly in a state of amorous disorientation that is both exhilarating and depressing. It's a fashion in books that we have reason to welcome, because the authors—among them, Joan Fontaine and Elizabeth Ashley—are highly intelligent and have much of interest to relate, all of it far above the level of gossip. Moreover, by their example, these women are helping us to learn the rare and difficult art of telling the truth, and their accomplishments in this respect, painful and funny and incomplete, are worth all the conventional, rubbishy “how-to” books in existence. Silently amending Walt Whitman, they say with fierce pride, “I

Photographs courtesy of Lauren Bacall

TO BACALL



her life clear”

By Brendan Gill

Fondaras' house in East Hampton—that low-roofed, insouciant house, flung zigzag along the top of a dune overlooking the sea. It is the fourteenth of July and we are toasting with a young *vin du pays* the fall of the Bastille. (In my memory of the Fondaras house, it is nearly always the fourteenth of July and we are nearly always toasting the fall of the Bastille.) Bacall arrives in the company of her old friends Betty Comden and Adolph Green. At fifty-odd, her thick lion's mane of thrust-back hair is streaked blond, and the far-apart eyes above the famous cheekbones are, in the bright sun, more grey than green. She embraces a friend, throws back her head and laughs, utters some guttural affectionate diminutive. The hugging, the laughter, the harsh word of love are all surely heartfelt; but, later, seeing her face in repose, I wonder if there isn't to be read in it a guardedness, an expression just this side of sternness. All her life, she has been known as a truth-teller, and truth-telling is never an easy art to practice, especially in the world of the theater. For in that world, where everything tastes of marzipan (“Darling! You were wonderful!”), the truth is almost always an unwelcome ghost, hinting at age, failing strength, a loss of talent. Bacall has never feared to address this ghost; her sternness, if I am right in deducing its presence in that handsome face of hers, may be a sign of her acceptance of the fact that the price one pays for truth-telling is very high.

Fame came to Bacall at nineteen, with absurd ease, in her first movie. The name of the movie was, of course, *To Have and Have Not*, and the star of the movie, Humphrey Bogart, heightened her fame by falling in love with her and marrying her. Bacall was already an inveterate truth-teller. (It was evidently one of the qualities that Bogart admired most in her; to be brave enough to tell the truth at all times was a function of what Bogart, in a characteristically self-conscious assumption of vulgarity, always called “class.”) She saw at once and said at once that fame was a mere pinchbeck-prize, pleasing for what it made possible but valueless in itself; it struck with the

violence and capriciousness of lightning and in many cases turned the possessor of it into a simpering liar. For her, success was something different and better; it was what one worked hard for and then with luck and discipline achieved, whether early or late. Almost from the cradle, little Betty Joan Perske, child of the Bronx, child of a failed marriage, child of a truant childhood, pursued success and not fame, and it is possible that, half a century later, she still pursues it.

If it is awkward even today for a woman to be seen to be stronger than any man of her acquaintance, thirty years ago it was unthinkable. Bacall's strength was and is an ineradicable part of her nature; in the course of her long career in Hollywood and on Broadway, men and women weaker than Bacall have had to deal with her at their peril. For just as one sooner or later feels obliged to speak the truth to truth-tellers (and many a person unpracticed in the art must have heard himself babbling nonsense in Bacall's presence), so one sooner or later feels obliged to measure oneself against one's rivals. And then—why, then one either wins or loses: life is as simple and as terrible as that. This age-old contest can be observed in its most obvious forms in politics and sports, but in a subtler and more indirect way the arts, too, are a series of disguised cockpits.

(Continued on page 186)



1959: In Malaga, meeting a very charming Ernest Hemingway

1979: A star's wall—photos, posters, portraits, a bazaar of mementos in her Manhattan apartment



WHAT COUNTS PEOPLE TRENDS IDEAS



TELEVISION

As television shrinks in size (1963's tiny "Tummy-TV" is mammoth compared with one of the new three-inch-screen miniatures), its role in our lives expands dramatically. Its characters fill out our families, make us all relatives.

TV is company. It's hearth. It's what we use to unwind, destress (is it our national form of meditation?). And, says one addict, "It fulfills the great human need called 'Tell me a story.'" TV has done more to liberalize us, unify us, and—for better and worse—homogenize us, than any other medium. Its future is looking positively rosy.

FORECAST: A revolution—thanks to such home video-playback machines as Betamax and Selecta-Vision. "It's TV for and by the people. We'll have control over what and when we watch," says Diane English, screenwriter and TV critic. "The way TV is set up now, scheduling is all important. With these machines becoming more and more popular, how will the networks determine ratings, advertising fees? This is the big thing going on now and it's scaring the networks to death."

The quality of TV is definitely improving, according to English. "The networks are realizing the demographics are changing. The audience's

median age is rising—and so is the taste level. TV must be ready to respond and they're gearing up now, giving us an alternative—more balanced—diet. More drama, good novels for TV, more news and documentaries."

To look forward to now: The complete Shakespeare canon of thirty-six plays, beginning with six plays this season and following with the rest over the next five years. On network TV: the highly touted *Roots: The Next Generation*; a look at White House domestic life spanning President Taft to President Eisenhower in *Backstairs at the White House*. Other directions: Critic James Wolcott feels there will "definitely be less violence."

PRIVACY

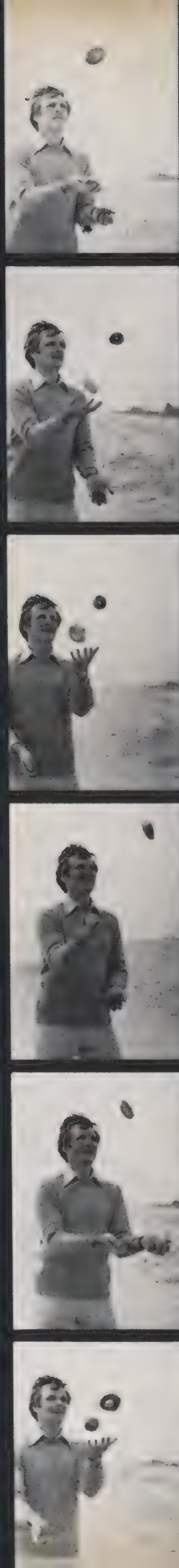
Why do perfect strangers—at dinner parties, on planes, during other chance encounters—feel compelled to tell us the most intimate facts about their lives? Why do we feel compelled to tell all every time we fill out a form, feeding our personal data into computer networks? Do we spill the beans out of indiscretion? Out of wanting to please?

The age of the pocket lie detector is a time when people who should know better volunteer information. Will 1979 bring a return to discretion? Robert Ellis Smith, who

News
and forecasts:
television, privacy,
sex, reading,
family, play,
religion, money,
five major
concerns—and
what's being
done about them

has been called the Ralph Nader of privacy, now provides a much-needed consumer's guide in his forthcoming book *Privacy or How To Protect What's Left of It*. A civil libertarian and ex-reporter who became appalled at the inaccuracy and irrelevance of information going into FBI and other government dossiers, Smith began his monthly newsletter, *Privacy Journal*, from which the book has sprung, four years ago, to alert us to our rights and to warn us about the proliferating gadgets invented to erode privacy and to gather personal data. "We're taught from the beginning to fill out all the forms and answer all the questions," says Smith. "We don't know what's obligatory and

(Continued on page 134)



Arlene Alda



Alan Alda: what makes a woman's man?

By Gloria Emerson

Other actors, better looking by far, often seem as alluring as paper plates compared to Alan Alda—although for a long time I could not quite figure out why. Perhaps the immense appeal of this actor (and I don't underestimate those eyes and that smile) hinges on his humor, a lovely comic sense of life, even when it is horrid.

There is something very seductive about a man who can make us laugh when we don't intend to; he can win most women over every time.

Not only an actor but a writer/director/producer as well, Alda, now forty-two, still has the traces of a very young man wildly interested in life and ready to take new risks. If you try to break down the complicated chemistry of his charm, he is, you might say valiant, alive, loving, decent... and, yes, you could even safely talk about a sweetness that is always there. Alda is the antithesis of the Hollywood heroes who play burned-out bruisers or moody, mumbling men with locked-in faces and fast fists. Even when we see Alda in misery, there is always something curious and intelligent that is fast at work in his face. And I know he is not a man who would ever forget to feed the cat.

Of course, we have known and loved him longest and best as Hawkeye (Captain Benjamin Franklin Pierce) in CBS-TV's *M*A*S*H*, now in its sixth year. There is a brilliance to the way Alda plays the wise-cracking, nurse-chasing young surgeon: using humor in the most human and memorable way, as the doctor's only means of staying sane and surviving an inexplicable war.

As the star of *M*A*S*H*—and also writer and director of many of its episodes—Alda has made sure that no matter how amused we are by the antics of Americans in an early 1950s Korean field hospital, we never feel that war is funny, or even acceptable. A lesser man might not have much cared.

Alda's energy is so intense that you can almost hear the wires inside him clicking and buzzing. Very hard work—indeed, too much of it—makes him a most happy man. This year he has outdone himself. In addition to playing Hawkeye, Alda has made three new films, and even written one of them. He co-stars with Ellen Burstyn in *Same Time, Next Year*, the film based on the Broadway comedy about

(Continued on page 186)

“There is
something
very seductive
about a man
who can make
us laugh
—even when
we don't
intend to”

WHAT COUNTS

"More people are forming 'chosen families' from their friends"

(Continued) what's voluntary; and Americans are remarkably, even gullibly, honest."

FORECAST: We eventually learn how to protect ourselves by using some of the Smith-suggested strategies: demanding access to all records kept on us; not being intimidated by computers but learning how they work us over and assuming that all personal data we give out will be broadcast over a computer network without our ever knowing in advance who will receive it. We learn to respect the privacy of others.

SEX

This is the decade that may be remembered as the one that came out of the closet. Its end finds us more permissive of experimentation and more comfortable with diversity: We have been educated, in a way, by scenes that still shock many: group sex (both public and private), men with men, women with women, geriatric sex, a resurgence of S & M ("somasochism," for the innocents), which, when documented, leads us to wonder whether we are in some latter-day Berlin.

But: "With the new pluralism comes a new puritanism; the strictures of 'you can't' are being replaced by the new command 'you must,'" says Michael Carrera, Ed. D., president of Community Sex Information, Inc., and new chairman of the board for S.I.E.C.U.S. "There is a new narcissistic preoccupation with ambience and performance in pursuit of the *grand*

mal seizure orgasm, and increasing anxieties about sexual performance come linked with our new freedoms. We live at once in a sex-saturated and sex-starved society," says Dr. Carrera.

"There are more questions than ever about relationships and commitment," Carrera says, "and, despite new enlightened attitudes, a staggering ignorance about basic information still exists and is widespread."

FORECAST: Relinquishing the narrow, "pelvically oriented view" of sex, we can begin, says Carrera, "to relate our sexuality to the other layers of life. With growing numbers of us attempting full relationships with one another, the stereotypes we hold about sexual roles will continue to break down—but slowly since they are deeply ingrained."

READING

Look who's reading now: you are. Americans are reading more than ever (book sales were up almost 17 percent last year, and projected book sales for Manhattan alone are \$100 million). Our main motive: pleasure. Book buying is on the rise and we now go to bookstores with an attitude of anticipation we used to reserve for parties. **Seventies book emporiums throw opening galas, stay open late, even serve as genteel singles' bars.** We also get our books by mail, in supermarkets, in discount houses such as Barnes & Noble—there's even a brand-new Give-A-Book Certificate, Inc. program that

operates like FTD (Florists' Transworld Delivery) with hundreds of bookstores expected to participate nationally. And new bookstores are proliferating as fast as discos.

Who are the readers and what are we reading? According to a recent survey by the Book Industry Study Group, a majority of us are women, are between the ages of twenty-one and forty-nine. Shattered myth: we're not bookworms—we're among the most active people.

FORECAST: This year's best sellers should be: *Overload*, Arthur Haley's new utility-plant thriller; *Sophie's Choice*, William Styron's long-awaited novel. Author names to look for: Joseph Heller, Joan Didion, Tom Wolfe.

FAMILY

What ever happened to the ideal nuclear American family? Only one out of sixteen families now fulfills the stereotype immortalized in the Dick and Jane readers. Divorce, single parenthood, serial monogamy, economic pressures that send both parents into the office, leaving the television set to mind the kids, have atomized the stable structures we were all once supposed to build in order to live happily ever after.

During the 'sixties, a brief ideological commitment to communal living flared and died out.

Though more unmarried couples than ever live together openly, cohabitation seems like an alternative to dating, and couples who last are more frequently tying the

Five ideas that can change your life in '79

By Gloria Emerson

Human rights: Increasing debate over the validity of President Carter's human-rights program, with a growing number of critics calling it a mockery, since the U.S., often through indirect aid or arms sales, provides significant support to repressive regimes—Iran, South Korea, Indonesia, the Philippines (all have been cited by international organizations as having seriously violated human rights). And a growing uneasiness about U.S. corporate involvement in South Africa, aided by our government, where opponents of apartheid like the late Stephen Biko—Black nationalist leader fatally assaulted in 1977—risk their lives to oppose racism and oppression.

Nuclear threat: Acceleration of the arms race between the U.S. and the Soviet Union despite SALT (the Strategic Arms Limitations Talks), which would halt the growth of, but not reduce, current stockpiles. The immense piling up of nuclear weapons and a record peacetime military budget (despite some Congressional opposition) may be based on a resurgence of Cold War fever. The rationale: although Americans are not fighting anywhere, the U.S. must spend more to keep up with the Soviets; other nations will perceive we are losing power if defense spending decreases.

Critics claim such inflated military spending drains the economy while enriching defense contractors, that the arms race is suicide, and that restraint in defense spending would not endanger our national security since we already possess a powerful arsenal capable of unimaginable destruction. A case in point: the 1980 budget will be cut by about \$15 billion, hurting such pro-

(Continued on page 184)



knot, though, to the older generation of wedding guests, with a strange lack of any outward show of feeling.

Looking for both intimacy and support, more people are forming "chosen families" from their friends and co-workers, seeking emotional ties with those they can feel at home with.

FORECAST: We begin to recognize the *real* and varied natures of today's families, to accept their strengths, and to deal with the challenge of their problems.

Kids' Liberation: Children's concerns are increasingly recognized (now, such child-advocacy organizations exist as the Washington-based Children's Defense Fund) and 1979 is the U.N.'s International Year of the Child. We start to see upgrading of the status of child care as work and mother- and fatherhood as human professions.

PLAY

More and more of us seem to be working harder: How many of us are playing harder or even playing at all? Recreation these days has become a serious business: Those who jog are obsessed by their running schedules. Other sports

Sex also functions as an instrument of repression as religion once did"

demand lessons, flawless equipment, concentration worthy of a Tibetan lama. For real fun, surprisingly, we are turning to big-gun culture: the hottest ticket this season is to a museum exhibiting the relics of a dead Egyptian king; concert halls are packed; and gallery openings are the splashiest ways to spend an evening.

All-night dancing: the extraordinary rise of disco palaces continues. Last month, The Electric Circus (a phoenix-like name from the 'sixties) opened on Manhattan's Fifteenth Street and Broadway with elaborate light shows, steeplechase horses like those once at Coney Island, and a million dollars' worth of renovation that includes an option to turn to ballroom dancing when the disco craze fades. But it's nowhere near waning yet. "Disco has at least two more years to go," says *SoHo Weekly New's* Bob Weiner; and now roller disco, that incredible upbeat ballet on skates, has taken over the inner city. There's even a traveling roller-disco unit, and the crowds at Studio 54 are running off to buy roller skates.

Why the dancing frenzy that has people with suitcase radios dancing disco in the streets? It is a total experience; it is about release, about performance, with the dancer becoming the performance. More evidence of narcissism? Perhaps, but more, too, about fantasy, as people seek alternative identities to the ones they must maintain in the work-day world.

FORECAST: More low-key, diffuse hanging out with family, friends—a depressurizing kind of fun outdoors, indoors. More conversation. More travel in the United States; less foreign travel. Continued going-out fun: to discos, theaters, movies, gallery and bookstore openings, restaurants—small, personal, inventive new ones are popping up all over the place; and, if they're good, the lines form around the block.

RELIGION

Are we really getting more religious or is the recent swing to religion only a spark in the night? The late 'seventies has witnessed a renewed turning to religion evidenced by everything from the popularity of the structured "Moonie" phenomenon to the declarations of such Twice-Born Christians as President Carter and Larry Flynt. But are people really searching for spiritual values?

Dr. William Sloane Coffin, now senior minister at Manhattan's Riverside Church and formerly head chaplain at Yale University, sees the new religious revivalism as "a basically narcissistic and sentimental development." Continues Coffin: "The consciousness-changing of the 'sixties did result in more recognition of institutional corruption, but it has recently been accompanied by a sentimental refusal to take on the system and a corresponding turning inward. The self-affirmation movement pays lip service to changing the world but **people are becoming sanctuaries from society rather than trying to solve its problems.**"

FORECAST: Still more searching for dependable spiritual values. More intense discussion of the ordination of women into both Protestant and Catholic churches. But the true Christian conversion seems rare as ever, since, as Dr. Coffin puts it: "Christians have always had a vested interest in producing injustice that then could allow them to exercise their charity."

MONEY

People are talking poor but spending more money than ever. Reason: Everything will be more expensive tomorrow. Economist Milton Friedman predicts a recession for 1979.



Other economic observers, less harsh, still warn that we face being caught between the rock of inflation and the hard place of recession in a year of increasing efforts by the Federal government and President Carter to ratchet down the wage-price spiral, the growing money supply.


What to do: "Invest, don't borrow," is the advice of our financial columnist William Flanagan, who suggests looking into longer-term investments in real estate and in undervalued securities.

Look into deeply discounted corporate bonds, suggests Flanagan, who points out the silver lining in high interest rates: a no-risk return on treasury bills and savings and loan certificates, which pay one-quarter percent more interest than treasury certificates.

Fat pickings in interest-bearing securities and short-term commercial paper are possible. Municipal-bond funds may reward those looking for tax-free interest, but take care as these tend to be low-interest bearing.

FORECAST: We go through the painful transition from a free capitalist economy to a more managed capitalism; suggests Robert H. Heilbroner in his recent book *Beyond Boom and Crash*, this will mean adapting to new kinds of restrictions in return for enjoying greater stability and a break in the recent cycle of inflation-recession.

This report was compiled by Alexandra Anderson, with editing by Sandi Cushman and Amy Gross.



In a window at New York's Whitney Museum of American Art, curator Richard Marshall and four of the determined young artists whose work he has hung in "New Image Painting," on view until January 28. Joe Zucker, Lois Lane, Robert Moskowitz, and Susan Rothenberg represent the swing from antisocial post-Minimalist art to more accessible painting that, without the trickstering of Photo-Realism, gives recognizable images and a complexity of material and surface that make their work the most rewarding new painting since Abstract Expressionism.

A look
at the most
exciting
new painting
since Pop—
and the
committed
young artists
who create
images you
recognize

By
Barbara Rose

ART FOR



EYES



Susan Rothenberg, above, "Butterfly," 1976; collection Maggie Trakas, New York



Joe Zucker, above right, "Merlyn's Lab," 1977; collection Whitney Museum of American Art

Robert Moskowitz, right, "Wrigley Building," 1975; collection Philip Glass, New York



For more than a decade, the propaganda that painting is dead was spread around the art world by many who could profit from its demise. Younger artists were demoralized by what seemed the lack of a future for painting, as the various branches of "post-Minimalism"—esoteric, antisocial Conceptual and Process art—dominated the scene. Just recently, however, people have begun to notice that a few stubborn souls stuck to their guns and looked for new problems and new solutions within the traditional disciplines of painting and sculpture. This month, the Whitney Museum of American Art in New York announces the public arrival of the first genuinely new esthetic since Pop art in a topical, eye-opening, thought-provoking exhibition of the *New Image Painting*.

Organized by curator Richard Marshall, himself a contemporary of the thirtyish generation just now finding its own identity, *New Image Painting* fea-

tures the work of a group of more and less known young artists who have in common a commitment to representation, to the craft of painting, to meaning and content, to relationships and human values—in short, everything that has been left out of art since Minimal abstraction became the leading avant-garde style. The result is, to say the least, refreshing. Not that these artists make decorative paintings that gratify the eye with easy pleasures, or let the public relax with the cheap thrills of Photo-Realism. On the contrary, they force the viewer to puzzle out meanings, to become involved in complex qualities of material and surface. Because it is demanding as well as rewarding, their art is the most sophisticated, ambitious painting since Abstract Expressionism, whose strong impact, painterliness, and commitment to content these younger artists are out to emulate.

(Continued on page 184)

Nicholas Africano, top left, "The Cruel Discussion," 1976-77; collection Loretta and Robert Lifton, New York

Lois Lane, left, "Mardi Gras," 1977; collection Miani Johnson, New York

LIVING—WHAT IT TAKES NOW:

THE NEW DISCIPLINE

By Amy Gross

A cutting edge, discipline. It divides the people I know into the sleek and the nervous. With discipline, one has a handle on life. Without it, one is constantly burning one's hand on the pot. With discipline, one comes as close to having a fairy godmother as real life allows. One has a technique for reaching from wish to fulfillment. Without discipline, one can only stare like a window-shopper at the good things in life, and

Discipline is remembering what you really want ...a technique for reaching from wish to fulfillment

shrug, and move on. "Gee, it would be nice to be fluent in French . . . to take a class in watercolors . . . to walk to work every day." For an undisciplined person, such thoughts are only doodles. "I know me," she sighs. "I'll sign up for a class and stop going one month into the course." Shrug. And move on.

Discipline simplifies life, enforces clean decisions, asks tough questions. ("Look, you don't have time to learn French and take a class and walk to work. Choose one. And please—stop saying 'Gee.'")

Discipline is the art of refusal. "This is what religion has always done," says a disciplined friend. "It builds in priorities and taboos. It determines what is done and not done." A friend calls, spur of the moment, to invite you to lunch.

You do not waffle; you are really too busy for lunch. Your acceptances are equally wholehearted. A lunch date is slotted into the structure of your day as a reward, as well as an impetus, for accomplishing X and Y. The fair compensation for working totally is playing totally. The undisciplined, those scattered wretches, are trapped in limbo: half working, one-quarter reading a magazine, one-eighth wondering if they mailed that letter, one-eighth deciding that another cup of coffee will help.

The prizes for discipline range from the planned-for extravagance to lucidity; a sense of purpose, of meaning; satisfactions of work; friendship and long-lived love (discipline takes no credit for flings).

Discipline is one of the thirty or so names for the secret of living.

We are living in an age of Olympian discipline. We use our free time to pursue virtuosity. Mountain-climbing and other stylized methods of risking one's life are adopted as "sports." Samurai times! We seek the difficult, the purifying. We go right to fear's gate and swing on through. A new sort of vacation, organized by Outward Bound, drops adventurers in a desert or a canyon for a week or two, giving them a valuable opportunity to test their "survival skills." The purpose is not enjoyment per se (an obvious point, perhaps) but to submit oneself to hardship and so to transcend oneself: a religious purpose.

Our heroes (once again we have heroes) are virtuosos of various disciplines. Our champions (we have champions!) compose Herculean ethics that the rest of us, only mortals but eager, pocket for inspiration. Listen to distance swimmer Diana Nyad:

I realized that it is easy to walk away from victory with pride and optimism. Walking away from defeat the same way is a true challenge. A champion rekindles enthusiasm, regains confidence, and is willing to again set difficult roles for herself.

The discipline of champions!

And the discipline of Amazons. I, for one, am surrounded by Amazons: women who through force of circumstance and/or choice live several lives. Who expect themselves to handle several lives' worth of responsibilities (and pleasures) without missing a beat. What is required, what makes the difference between drowning and swimming, is discipline.

Sometimes discipline is a terrible calm.

Arduous times we live in. The phenomenon called The Sixties was an unfettered, ragshag child—all impulse and spontaneity, living in and for the moment, wanting freedom, enlightenment, and paradise on earth *now*. "Discipline" was not a popular concept. It was synonymous with repression, inhibition, being controlled by authority figures. The Sixties child, who had cast off all inherited authorities, heard in "discipline" a meaning opposite to "freedom."

Approaching the 'eighties, the child has grown to be a young adult, one who has just seen the future and it is threatening. This adult cries for law school now and security later. This adult has learned that you don't get anything for nothing, that dues must be paid, that effort is the ore from which satisfaction is mined.

For sustained effort, discipline is the talent to cultivate. It is understood now that within discipline *is* freedom.

One can go too far with this good thing as with any. "Run ten miles, finish the report tonight, invite twenty for dinner—force yourself!" the overly disciplined enjoin themselves. They wield work, or sport, or whatever, as shields to protect themselves from contact with the uncontrollable (life, for instance; also other people, themselves). They seem to believe that wasting an hour is the first step toward worldwide chaos. They affix themselves to tasks and hold on—white-knuckled, belaboring, fussing; with a jot of abandon—a spirited perspective—they could do the job in one-fifth the time. (But then what would they do?)

I suspect that the current mania for

THE SCARSDALE-DIET RAGE

S

carsdale. Like love's, its magic spell is everywhere now. Time was when most of us thought of Scarsdale as a pleasant, affluent suburb of New York City, the home of successful folk who pursued careers, daytimes, in Manhattan.

Today, "Scarsdale" denotes a fourteen-day diet created by a Scarsdale physician for safe, efficient weight-loss. Herman Tarnower, M.D., an internist and heart specialist, put his diet plan on paper some years ago, to save himself time in coaching individual patients on how to lose weight. The doctor would hand the diet out to anybody who asked or wrote for it. Dieters thought his diet was great. Hand to hand and by word of mouth, the Scarsdale diet traveled beyond the quiet confines of Scarsdale, across the country, around the world—a ground swell if ever there was one.

Is the Scarsdale diet magical—or not?

Dr. Tarnower's regimen is not an unusual diet, has no surprise foods in it. It tends to run to the familiar low-calorie, low-fat, low-carbohydrate, high-protein pattern we've all seen in dozens of weight-loss plans. In fact, observed *Washington Post* writer Marion Burros, variations of this diet have been around ever since 1862, when there appeared a low-carbohydrate, high-protein diet known as the Banting diet. An English coffin-maker, William Banting, advised a restricted diet that avoided foods rich in sugar, starch, or fat for the treatment of corpulence.

The diet became all the rage, was known as bantingism. In the generations that followed, dietary fads came and went by the hundreds; some of them useful, some silly, some downright harmful to health.

The Scarsdale, latest reincarnation of Banting, seems to have arrived at diet history's ripe moment. The previous diet craze, the liquid-protein fast, plummeted in popularity

after several women died suddenly while undergoing the starvation program. The Stillman and Atkins diets had already become a part of history. A new "in" slimming formula was needed.

Psychological key to the success of the Scarsdale diet—and, some believe, its only magic secret—is the no-decision factor. You are to eat exactly what is on the menu for each meal, each day. It's cold chicken and spinach for dinner on Thursday and that's that. In the pre-emergence days before magazine and newspaper articles forced the Scarsdale diet to go public, restaurants that served the in-the-know crowd experienced a curious phenomenon; everybody wanted roast lamb on Wednesday, while Mondays brought in a run on fish. What was going on? Inevitably the truth came to surface: Everybody, but everybody, was Scarsdaling.

Nutrition leaders are keenly interested in the way this Friday-is-spinach system works. "It appears that we've underestimated the need to know precisely what to do, when to do it, and for how long," said George L. Blackburn, M.D., Ph.D., director of nutritional support service at New England Deaconess Hospital in Boston, associate professor of surgery at Harvard Medical School.

(Continued on page 180)

self-control stems in part from the waning of external controls, and in part from the fear that "I" am the only territory I have a chance of controlling. So "I" have become the new frontier. And, with American ingenuity, "I" will conquer "me."

Conquest is certainly thrilling, but I am more and more persuaded that there is no war. That making "myself" my serf—or, more precisely, my own well-behaved child—is not ennobling. That there is a valid approach to discipline other than the one most of us were raised to loathe (e.g.: "Why? Because I say so, that's why").

The new discipline is not obedience to an external power but an internal system. A network of systems you continuously invent as you go along. A thread you spin to pull you along. A weave of bribes and lists, rituals to mobilize concentration, dialogues with oneself, cups of tea. . . .

The new discipline is guided not so much by rules as by rhythm. The rhythm of alternation. "The whole point is to do *some* writing, *some* guitar playing, and something physical every day, no matter what. That is the only way to live, and to get your work done," the poet James Dickey wrote in his journal, *Sorties*. The point, of course, holds for cooking, reading, checkbook-balancing, closet-cleaning, letter-answering, weeding. Schedule work, schedule relief. A wanton break is alarming; it is interpreted by the mind as a breakdown ("uh-oh, we're in trouble"). The same break, planned, is reassuring to the mind ("wonderful—we're right on schedule") as well as restful.

The new discipline is gentle rather than punitive. It is a way of getting the best from oneself. Driving oneself through exhaustion is cruel. Strong-arming oneself to overcome a fear is psychologically unsound (the trick is to relax). Badmouthing oneself ("you lazy. . .") is rude. "The mind is an unbroken horse," said a fifteenth-century mystic. True, and the idea is to ride the horse, not beat it to death.

(Continued on page 181)

Does the automatic discipline of this latest "crash" diet provide good nutrition—or just menu appeal? Experts answer



Patrick Litchfield

MARIETTA TREE: PEOPLE COME FIRST

By Edith Loew Gross

Face it," said a former classmate and long-time observer, "Marietta Tree was dealt a remarkable hand of endowments—looks, intelligence, wealth, charm, family. It's hard not to envy her. And it always was—at school [Saint Timothy's, a rigorously Episcopalian all-girls school in Maryland], where the sole index to a girl's popularity with boys was the pile of mail she received, Marietta's pile led all the rest."

Now, in everyday mythology, very popular girls, having bloomed early are fast to fade and, to the vindication of their less sought-after sisters, are frowsy and burned out by thirty.

Keep the myth in mind and consider the reality of Marietta Tree, former United States Representative to the Trusteeship Council of the United Nations and our first woman ambassador to the U.N.; a founder of Sydenham Hospital, first interracial voluntary hospital in the country; now head of the American branch of the British-based city-planning firm of Llewelyn-Davies Associates; partner in Salomon Brothers Center for the Study of Financial Institutions; trustee of The University of Pennsylvania; board member of The Asia Society, The Institute for Architecture, and of such diverse corporations as CBS, Pan American Airways, and The United States Trust Company.

Not only was Marietta Tree popular, popularity was her vocation: "I might have had fantasies about being able to tap dance like Ruby Keeler or to sing blues in a night club, but all of my energies, efforts, psyche went into being popular." And what it took to be popular—more than being pretty or having pretty clothes—was, one: A good memory ("You had to remember hundreds of thousands of boys' names—it was a good introduction to politics"). And, two: Tremendous—inexhaustible—animation ("You had to laugh all the time and talk in a very, very animated way, especially on the dance floor, to show

what a marvelous time you were having and were giving this rather drunken young man. This was in order to attract the other boys on the stag line; because, if you weren't cut in on every minute or two, you were visibly unpopular and visibly humiliated and shamed").

When she was eighteen and out of school, she peaked—"I spent the entire year going to dances every single night. And that is all I did—dancing, flirting, and going to football games, and having as many as seven or eight engagements with different young men in one day. And I looked ghastly—the strain of being popular was appalling. My family, of course, considered me beyond the pale—coming down to breakfast at 12:00 o'clock, ashen-faced, in a rumpled wrapper, too tired and dissipated to take part in any sort of normal family life. Finally, my father [the late Bishop Malcolm Endicott Peabody] got fed up and dragged me by the short hair to college, despite my wild protests—'Oh, no, Daddy, it's much too hard. I couldn't possibly pass the exams'—and despite my fears that I would be marked as a bluestocking and forfeit all my chances of marriage: a Jane Austen figure chained to the rectory for the rest of my life. He just took me by the back of my hair and said, 'You have GOT to go to college; I don't want you to become one of those boring women who can talk only about their children.'"

Such a fate was never in the cards (*Continued on page 143*)

With the same knows-where-she's-going look she displayed in 1968, when Vogue photographed her (above left) with the rest of the female line in her remarkable family—her mother, Boston dowager Mrs. Malcolm Endicott Peabody, and her two daughters, Penelope Tree (now working on rock lyrics) and writer Frances FitzGerald—Marietta Tree is shown at right in the New York office of the international firm of architects and city planners in which she is now a partner.

Karen Radkai

Our U.N. ambassador, now in city planning

On her job.
at home
in her
New York
apartment.
an out-front
woman
applies her
family's
tradition of
service to
the '79 life



ing, always with time to be with friends



Attractive rooms where tradition



Marietta says her husband, Ronald Tree, gave her a taste for and knowledge of beauty. Moving in New York from their house to an apartment that they selected before his death two years ago, she placed his treasures there. In her big sitting room (above), with shelves filled with family scrapbooks and albums, is the cornerstone of his collection, a Coromandel screen bought when he was a very young man and taken first to his family home in England, Ditchley. Using her dining room (left) and sometimes the joyer and the small sitting room (right; a cozy red room, with English chintz on chairs and French Aubusson rug, that is her favored place to relax), people-loving Marietta likes to serve dinner to six, or to numbers up to twenty-six. Dinner food is, she says, "what other people serve for lunch." Dining room's mantelpiece painting is from the school of Gian Domenico, a son of Tiepolo. At dinner, Marietta always wears something long; the dress opposite is from Thea Porter.

MARIETTA TREE



is a personal style



(Continued) —more precisely, it wasn't in her genes. Marietta Tree springs from generations of exceptionally un-boring, high-purposed disciplined Bostonians—ministers, teachers, founders of schools. A grandfather, the Reverend Endicott Peabody, on whom Louis Auchincloss modeled *The Rector of Justin*, was founder and headmaster of Groton School. (Endicott is a name that turns up frequently in the family—"The famous Mayor Curley of Boston once ran against a cousin of mine called Endicott Peabody Saltonstall and, when told the name of his opponent, said, 'My God, I'm running against all three of them!'")

"They are good people, my family. In many generations, the whole motivation of their lives was public service. And one is brought up to be very proud of this and to try to carry on the tradition, although nobody ever tells you to; you just get it by osmosis. Of course, a great deal of it is another great American tradition—i.e., the work ethic: you know that you are not really living or worth your salt unless you work as hard as you possibly can—work for the commonweal and also work 'at something.' My mother, if she would see me lying down on the sofa reading a book, would say, 'What are you doing? You are not supposed to be reading during the day. Get up. Do something!'"

Her mother is Mary Elizabeth Parkman Peabody, who, fourteen years ago, at the age of seventy-four was arrested in a civil-rights demonstration and jailed for two nights—"I admire my mother enormously, but I wouldn't have exchanged lives with her for anything in the world. She has a very good life according to her lights, but not according to mine. She, perforce, had to stay home because she was the hard-working wife of a hard-working minister with five children, of whom I am the eldest and the only girl. In every sense, she was a partner to my father—as ministers' and bishops' wives must be—working in the community, for the community. Without saying so, she

(Continued on page 182)

Karen Radkai



MARIETTA TREE

continued



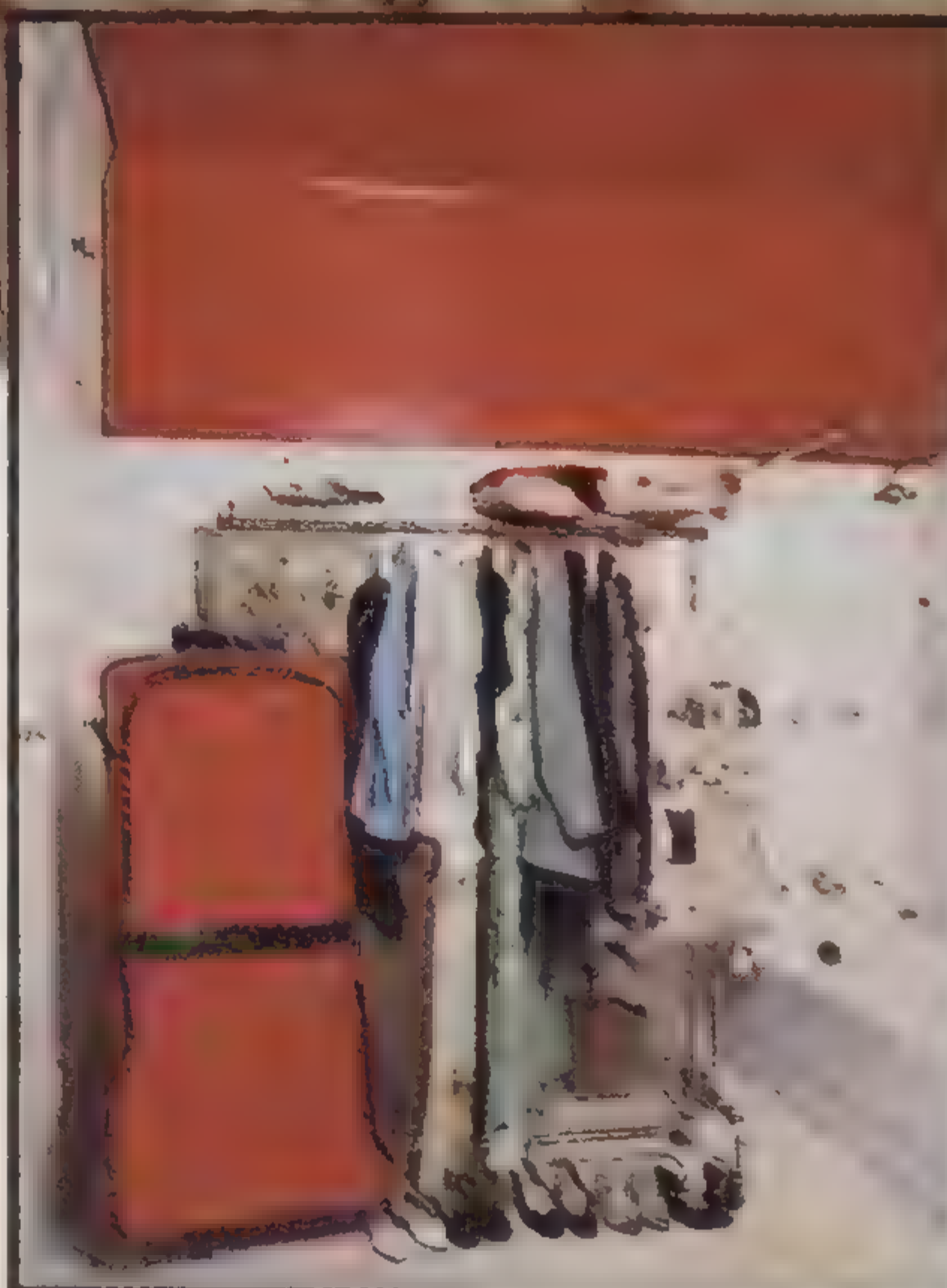
Masts of passing ships slip eerily by the windows of Marietta's bedroom (above, with loved pieces of blue and white eighteenth-century Oriental porcelain, a Chinese Aubusson rug), where she likes to breakfast in the company of keepsake photographs such as the ones at left. The lower: a snapshot of Marietta and daughter Penelope arriving in Barbados (where the family had a house) some years ago; on top: an even earlier picture, a Vogue fashion photograph by Horst in which the smart young models are Marietta and, at her left, her friend the late "Babe" Paley. Marietta often contrasts her own easy-going "art-of-the-possible" style with the grave perfectionism of this friend.

Karen Radkai

At the ready for ex



Because her ground-floor apartment has a flowers-and-trees setting, Marietta feels she no longer needs a country house; but her vacation scheme is four or five separate weeks throughout the year. She organizes her packing for these trips by hanging possible clothes on a rack, near right, to make choices. Warned off sunshine many years ago, Marietta carries a parasol, swims only before nine or after five on holiday, gets her daily workout at home right in her bed- or bathroom with fifteen minutes each day on an exercise cycle (far right) when she comes home from the office, plus fifteen more for other shape-ups.



ercise, travel, an active life

BE GOOD TO

JOHN H. KNOWLES, M.D.:

IT'S ALL UP TO YOU

*An interview with Dr. Knowles, president of
The Rockefeller Foundation*

Stop kidding yourself!

That is where good health has to begin. People today like to think that health depends on things they can't control—food additives, air pollution, chemicals in the water. Things they can blame somebody else for. Well, it doesn't.

Health doesn't depend on more doctors either. Or more drugs. Or more razzle-dazzle, high-cost medical technology. Or more insurance. It doesn't depend on any of these things.

The truth is a lot simpler. Your health is your own doing. It depends overwhelmingly on what you do today. And what you did yesterday. And what you do tomorrow. Nothing drastic. Just your everyday personal habits. Simple basic things like a sensible diet, exercise, not too much drinking, enough rest, no smoking.

You don't believe it? Then take a look at the percentages. Only about 10 percent of human health can be affected by the medical system—and that goes for doctors, medications, hospitals, surgery, the works. The other 90 percent is determined by things over which doctors have little or no control—and that really means your personal habits.

In keeping with our credit-card society, we

indulge our bad habits today and pay for them tomorrow—with our health. If you want to avoid disabling illness and lead a good full life, you have to give up such bad health habits as overeating, drinking too much, taking pills, staying up all night, sleeping around, driving too fast, and smoking cigarettes. You have to develop good health habits such as exercising regularly, going to the dentist, insuring a harmonious family life, and submitting to screening examinations.

The fact is that the great killers and crippers of today—cancer, heart attack, stroke, cirrhosis of the liver, emphysema, accidents—are mainly the result of bad habits. Curative, after-the-fact medicine is providing diminishing returns at soaring costs. So the only sensible thing is to minimize your chance of getting one of these disastrous afflictions in the first place.

But don't think of health in purely negative terms, as just the absence of disease. Good health habits are what enable you to enjoy things, sleep well, think straight, lead a life of quality and happiness, and feel good about what you are doing—about your work, your family, your friends, your community, and yourself. Good health means physical fitness. It means esthetic enjoyment. It means intellectual activity. It means reaching your full potential as a human being.

Here is a quick look at some of the basics: **Diet.** The average American diet is absolutely awful. It sets you up for heart attacks, hypertension, strokes, cancer of the breast and of the gastrointestinal tract, liver disease, gallbladder disease, diabetes, diverticulitis, hemorrhoids, cavities, and overweight. We were simply not made (*Continued on page 174*)

GOOD HEALTH HABITS. Good skin! Good hair! A good strong body! A glorious look of fitness and health from head to toe! This is what you want everybody does. And the only person who can make it happen is you. What really matters? The simple things you do every day. It is all up to you.

Mike Reinhardt



YOURSELF

The things
you do
regularly
every day
make
all the
difference
in how
fit and
healthy
you are —
and on
these
ten pages
top experts
tell you
why...
and how.



D. MARK HEGSTED, Ph.D.:

DIET BASICS

An interview with Dr. Hegsted, administrator of the Human Nutrition Center of the United States Department of Agriculture's new Science and Education Administration and member of the Department of Nutrition at Harvard's School of Public Health.

If you are like most of the people in this country, you may be eating your way to some very serious disease. Not because this or that magic ingredient is lacking in your diet but because there is just too much of certain things in it.

Overnutrition became a way of life after vitamins were discovered early in the century. The big nutritional message was to avoid any conceivable deficiency: "Eat more meat, more eggs, more milk, more everything." With our wealth, our agricultural system, our food industry, the result has been a very rich diet—which is typical of other affluent countries as well.

Half a century later, we have found out that this diet is linked to the major diseases of today—heart disease, stroke, hypertension, cancer, diabetes, obesity. Nutritional excess, not deficiency, is the real problem.

We have made a start at changing our American diet, but we still have quite a ways to go. I'd advise forgetting the four food groups—they just don't work—and getting into good, healthy eating habits based on the guidelines that I'm giving you here.

Fat is the most serious problem. The average consumption in the United States is 40 to 45 percent of total calories, which is much too high. What should it be? It would certainly be good to get it down to 25 percent—or even 20 percent if you like. This may seem radical to you at first, but in other parts of the world where there is very little atherosclerosis and where heart attacks are almost unheard of, the people eat less fat than that.

Just about everyone agrees that the most important thing is to cut down on saturated fats—the kind you find in meat, whole milk, and other animal products. There is some merit in raising the polyunsaturated fats (most of the vegetable oils) a bit. The "polys" tend to lower serum cholesterol, and there is recent data suggesting that one of them, linoleic acid, reduces the chance of thrombosis. Monounsaturates like olive oil are good substitutes for animal fats, but they do not seem to affect your serum cholesterol level one way or the other.

Linoleic acid, incidentally, is the only fatty acid you must be sure to get in your diet—as it is the one essential fatty acid your body cannot synthesize. There is a lot of linoleic acid in most vegetable oils—corn oil and safflower oil

DIET

Too much
fat,
too much
protein,
too many
calories,
and
too little
carbohydrate
—that is
the
big problem
with the
way we eat
today

and such—and all you need in theory is 1 or 2 percent of total calories to avoid an outright deficiency. But research suggests that the requirement is increased when you have saturated fat and cholesterol in your diet. And then there is the new information suggesting it may modify the thrombotic process. So it looks as if the desirable level would be somewhat higher than 2 percent.

But the absolute requirement for fat is certainly low. And there is nothing about eating a lot of fat that does you any good at all.

Cholesterol. Reducing dietary cholesterol is, I believe, less important than reducing dietary fat. Our average consumption—500 to 700 milligrams a day, or what you would get from two to three egg yolks—has been too high. But it is interesting that one recent survey shows that among adult males it is getting down near the 300-milligram-a-day limit recommended by the American Heart Association. Certainly, if your blood serum cholesterol level is under 200, I would not worry too much about eating eggs.

Protein. The importance of protein in our diet has been vastly (Continued on page 171)

JOHN H. LARAGH, M.D.:

HYPERTENSION— A NEW VIEW

An interview with Dr. Laragh, director of the Hypertension and Cardiovascular Center and Hilda Altschul master professor of medicine at The New York Hospital-Cornell Medical Center.

High blood pressure, or hypertension, is far and away the most important cause of ill-

ness and death because it leads to heart attack and stroke and kidney failure. It is a physical condition—not to be confused with nervous tension. Think of tightening the nozzle of a hose; pressure rises all through it. Similarly, when the small arteries that nourish the body's tissues start to narrow, pressure rises all through the bloodstream. If this pressure is chronically excessive, sooner or later a blowout occurs. If it is in the heart, you have a heart attack; if in the

ERNST WYNDER, M.D.:

WHAT IS A NORMAL DIET?

An interview with Dr. Wynder, president of the American Health Foundation.

What is the best diet? What is the diet that is really normal for man? The problem is that many people confuse "normal" and "average." Most of the people in this country have cholesterol levels of 230 or 240, so we think this is "normal." But if you had lived in pre-industrial Japan, your diet would have been very spare in fat. And your "normal" cholesterol level would have been 100 or 110—that's what most people had, and they didn't have any heart disease to speak of. Even today in America, dedicated vegetarians average only about 130. They don't have much heart disease either.

"Normal" refers to a norm, a standard we should aim at. "Average" refers to an arithmetic mean. When man first started out on earth, he was probably a vegetarian getting at most 10 percent of his calories in fat. That is the amount his body was designed to metabolize. Our metabolic system has not changed, so it is no wonder that we cannot cope with today's diet. One could make a very good case for a 10-percent-fat diet being the normal one.

Of course, there is a difference between what is normal and what society will actually accept. For decades, we have been eating a diet that is high in calories, high in fat, high in saturated fat, high in sugar,

high in salt. It has become part of our way of life, the "good" life. The fact that this is an unhealthy way of life is usually ignored.

Two things should be stressed here. First, the terrible results of overnutrition—heart disease, certain types of cancer, other diseases—are many years in coming. It's not what you ate yesterday or last week or last year that counts, but what you have been eating all your life. It is like a rusty pipe. The first time it springs a leak, you say, "I wonder how it got that hole." Well, for the past thirty or forty years that pipe has been getting rustier. And, like the pipe, chronic disease is often the result of long periods of neglected dietary patterns.

Secondly, in our studies at the American Health Foundation we are finding that about one third of the children tested between ten and fourteen years of age have cholesterol levels which will place them "at risk" as adults for cardiovascular disease. The problem is common throughout the affluent Western world, as we know from an international survey we are taking part in. Anybody who has children, or who is involved with children in any way, should bear this in mind. Because as the mother and father eat, so the child eats.

We are not saying you have to switch to an impossible diet. You don't have to eliminate meat from your menu. Just eat less of it. Eat lean meat. You don't have to give up milk. Drink low-fat milk. And eat low-fat cheeses. Take responsibility for your well-being by knowing the food you eat.

Changing the national diet is going to take quite a long time. But that doesn't mean that you as an individual should wait. Don't be average. Be normal!

STRESS

HOW TO MANAGE IT

THEODORE COOPER, M.D.

An interview with Dr. Cooper, dean of Cornell University Medical College and provost for medical affairs at Cornell University.

Stress is with you all the time. You deal with it every single day. It is, quite simply, all the pressures of life—the ordinary ones and the extraordinary ones. It is a very good thing in many ways. It spurs you on to achievement. And it makes life far more interesting.

Dealing with stress on a day-to-day basis is largely a matter of common sense. It is no secret that you can handle stress better if you are in good health, get enough sleep and relaxation, and have good friends and a family you can depend on. Exercise helps—it is, in fact, an excellent antidote to stress. Mental habits count a lot—being able to put a problem out of your mind when you have done all you can, instead of worrying about it. Knowing your limits—and setting reasonable goals.

There may come a point, however, when—in spite of all you have done to handle stress sensibly—the pressures become too much for you. And this may be the moment when it is wisest to seek professional advice and help.

How do you know when you have reached that point? There are signs that can tip you off. Anxiety that is persistent, and sometimes incapacitating. Or depression. Headaches, chronic fatigue, irritability, indigestion, diarrhea, palpitations are other warning signals. The very way you attempt to cope may be revealing. Like drinking more. Or eating more. Or eating less. Or finding it hard to get to sleep. Or waking up at 3:30 A.M., night after night. (Continued on page 171)

brain, a stroke; if in the kidney, kidney failure.

Perhaps thirty-five million Americans suffer from hypertension, and as many as half of them don't know it. This is because there are generally no symptoms at all in the early stages, which can last for ten years or more. That is why it is called the "silent killer"—and why it is so important to check your blood pressure once a year, especially after you reach thirty. After forty, you probably should check twice a year because the disease becomes more common with age.

In 5 to 15 percent of people with high blood pressure, the disease is caused by a defect that can be corrected through surgery—for instance, on a narrow blood vessel in the kidney. The other 85 to 95 percent have what is called essential hypertension ("essential" is just a tag and doesn't mean anything), which we cannot cure but can control very well with drugs. (Continued on page 172)

The easiest way to get in shape is to stay in shape — with an exercise program you do at least three times a week

Log hop

JOHN L. MARSHALL, M.D.: EXERCISE BASICS

An interview with Dr. Marshall, clinical associate professor of surgery at The New York Hospital—Cornell Medical Center.

To be effective, an exercise program has to be done regularly. And the basic rule is that you must do it at least three times a week. If you are trying to make significant gains, then something like five times a week is better. However, a lot depends on how much you are putting into it. If you are exercising every day but it is not stressing you effectively, you may be better off doing it less frequently

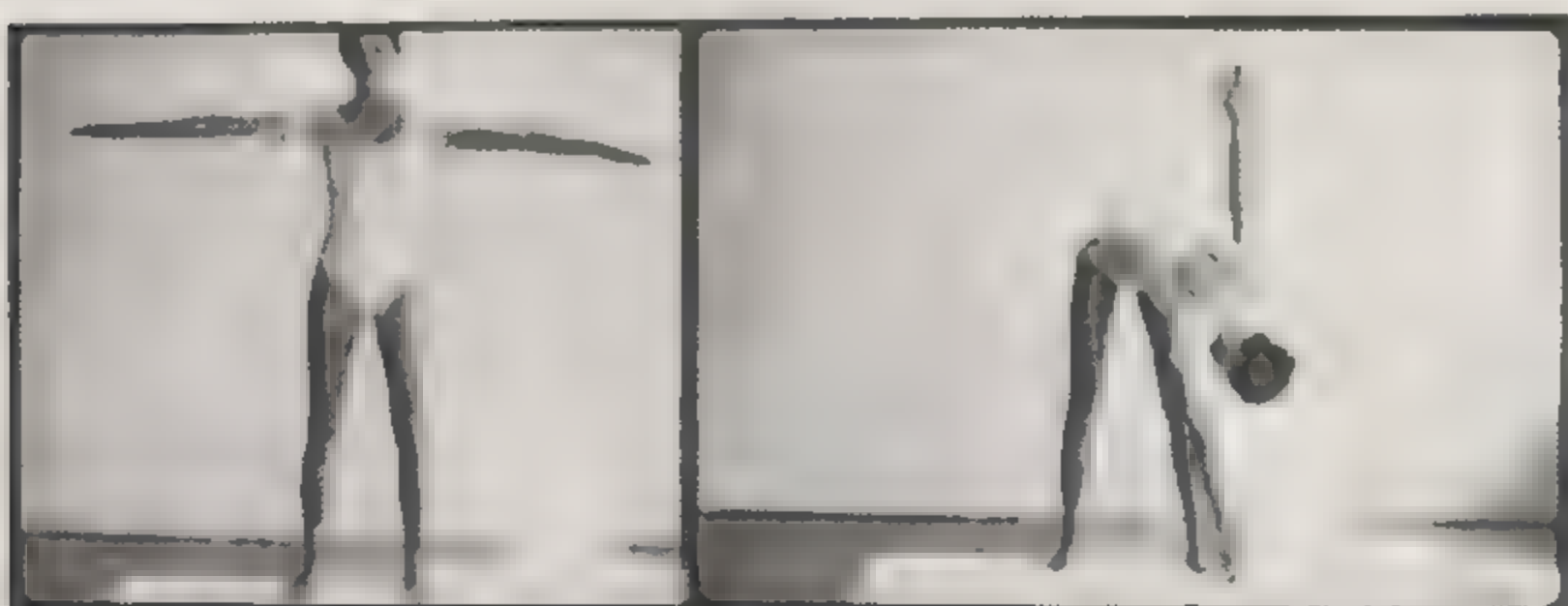
and more intensely.

The way I like to do an exercise program is to have people work on cardiopulmonary endurance three times a week and have them also do stretching and strengthening exercises for the musculoskeletal system three times a week. Now, this can be worked out on an alternate-day schedule or combined on the same three days. I prefer alternate days. The change back and forth keeps things more interesting. But if time is a problem, then combine (Continued on page 178)

EXERCISE



Sit and reach



Touch toes



Leg stretch



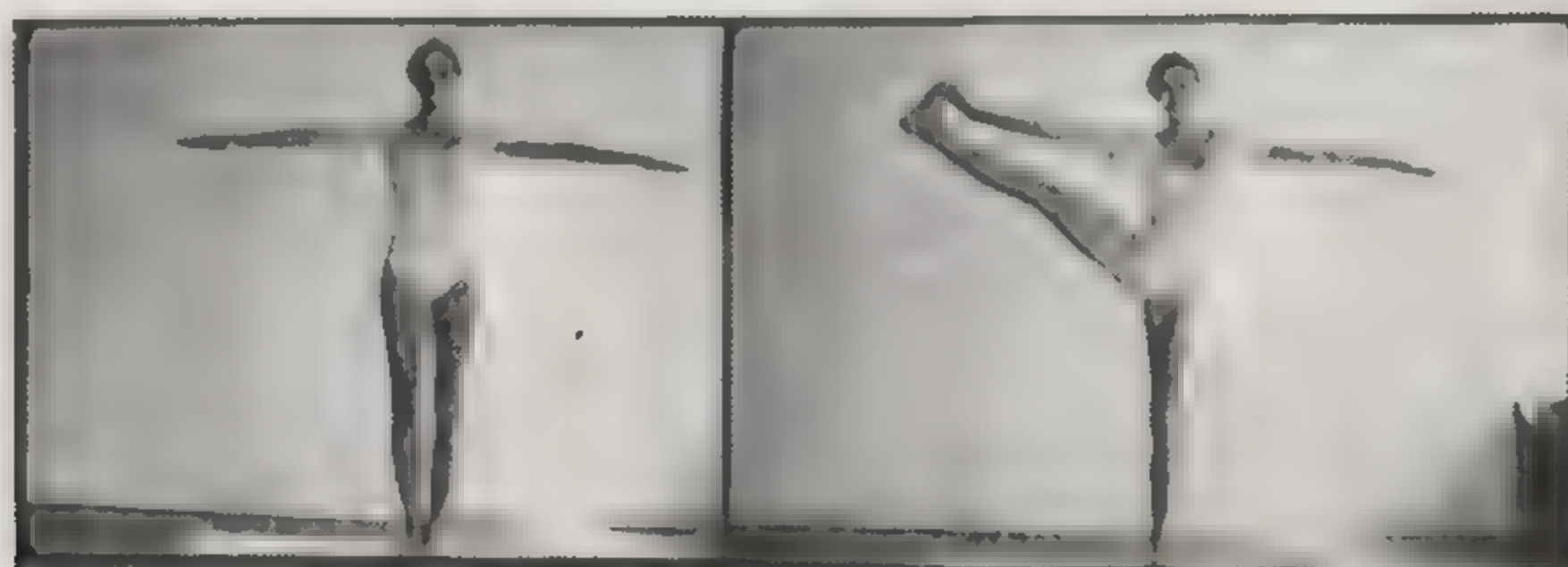
Achilles stretch



Jumping Jacks



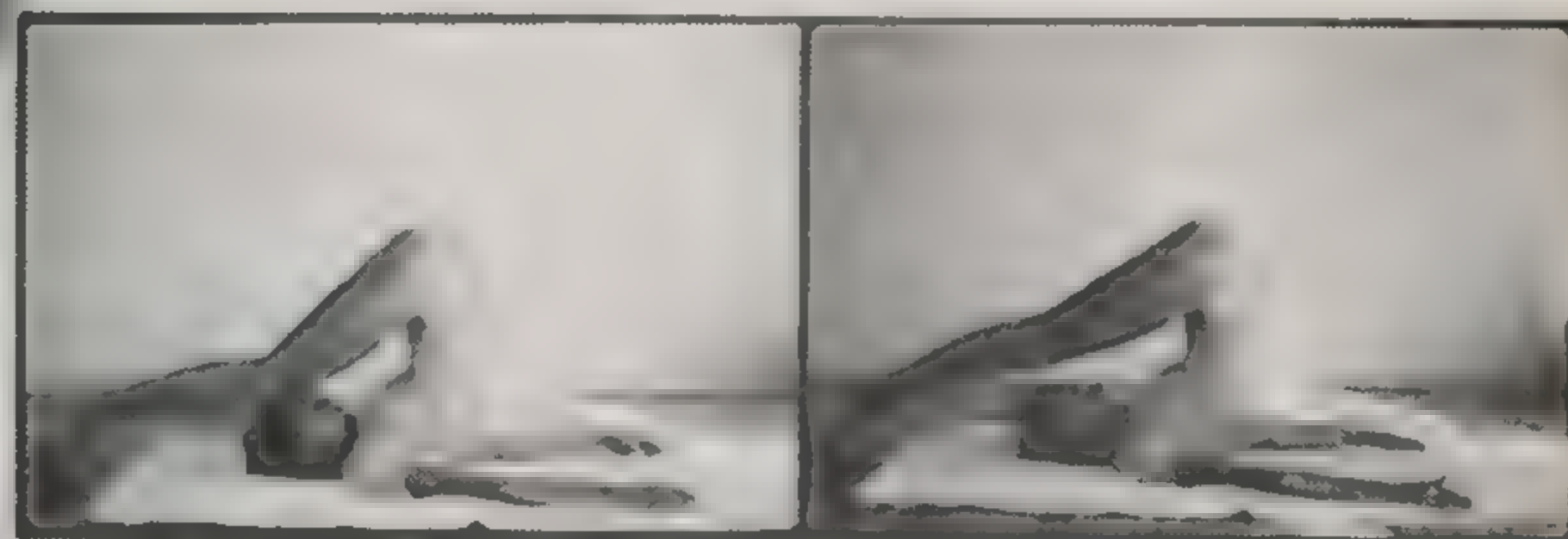
Knee lift



Hop kick



Sit-up



Back-over

Nabu

YOUR PERSONAL PARCOURSE

An exercise plan that does it all! Stretching, strengthening, endurance — nonstop — with a warm-up at the outset, jogging between exercises, and a cool-down at the end. You have everything you need for total fitness. Running along the lines of the Perrier Parcourse Fitness Circuit, with its eighteen exercise stations and mile-and-a-half-long track, this plan can get you moving at the same brisk clip right in your very own bedroom or living room. Begin slowly and gradually work up to more repetitions of each exercise — and jog longer in between, at a brisker speed. Total time: twenty to thirty minutes. Here is how your Personal Parcourse Fitness Circuit goes:

A. Flexibility plus warm-up.

Exercises 1 through 5 stretch the ligaments and tendons and increase the range of motion. Do them *slowly*. Jog loosely for fifteen seconds between the exercises — go nonstop.

1. *Sit and reach*. Sit on exercise mat, legs straight, feet together. Keeping back and legs straight, slowly reach forward along legs. Hold slight stretch for ten seconds. Recover. Repeat three times. This stretches the hamstrings (the muscles behind your thighs) and the lower back. . . . Jog.

2. *Touch toes*. Stand, arms and legs outstretched. Keep legs straight. Bend forward, touch left foot with right hand. Recover. Then right foot with left hand. Do five to ten each side. This is another good hamstring and back stretcher. (Continued on page 176)

SKIN

What
counts
most are
the
simple,
basic things
you do
each day...
and often
doing less,
not more

RICHARD B.

STOUGHTON, M.D.:

SKIN-CARE BASICS

An interview with Dr. Stoughton, professor and director of dermatology at the University of California, San Diego.

The main thing about taking care of your skin is not to disturb its normal function any more than you have to. It probably would not make any difference if you washed only once a week, as far as the underlying function of the skin is concerned—in fact, it might be better. But people think they must wash a couple of times a day, to feel good. And when it comes to getting the dirt off, some women think they must use creams to get the pores clean. You really can do just as well with soap and water.

Soap—any ordinary or detergent type—does a very good job of cleansing the skin. Almost all the soaps that are on the market today are very benign. Manufacturers have removed the irritant properties. Take a detergent soap like Neutrogena—it is extremely mild. Most soap bars are.

The creams that are used—and lots of women do cleanse well with them—leave a film of oil, which is just a foreign type of grease as far as the skin is concerned. If you have dry skin, this probably doesn't matter—in fact, it may help. (Continued on page 178)

HOWARD M. MAIBACH, M.D.: KNOW YOUR SKIN

An interview with Dr. Maibach, professor of dermatology at the University of California, San Francisco.

There are well over a hundred thousand cosmetics and several thousand ingredients. And all cosmetics have the *potential*—I underline potential—for hazard, toxicity. But most cosmetics are beautifully tolerated by most people. The important thing is to know your own body—your own skin, in this case—and use one new product at a time in order to see how your skin reacts to it. If you do this, you are less apt to get into trouble. The people who have problems are usually those who put too many new things on their face at once, without testing. So if you have ever had any difficulty with cosmetics, be sure you test each new product before starting to use it. The best way to do this is with an "open test." Put a dime-size spot of the cosmetic on once or twice a day for about a week. If you get a reaction, switch to another product—and do an open test on that one also, if you have never used it before. If you have more than occasional difficulty, seek dermatological assistance for diagnostic patch testing—to determine the ingredient or ingredients responsible.

When you want to remove your makeup, the safest way (Continued on page 178)

A fitness system
for your skin!
That's what you want
your daily
skin-care program
to be. One as
good and simple
as Dr. Laszlo's,
which begins
with the black
Sea Mud Soap
you see here

GOOD HEALTHY MAKEUP HABITS, right: lip stick and eye shadow and foundation and blush all formulated to do your skin good. That's the whole idea of Shiseido's new Moisture Mist makeup—which you see worn here with Mary McFadden's ivory silk jacket. Not only is each color a wonderful shade, it is a wonderful treatment. So all the time you have this makeup on, you are doing your skin good. Makeup, George Newell; hair, Bob Fink of Pipino-Buccheri Salon. All details, next to last pages.

Andrea Blanch



HAIR

If
you
treat
your
hair
gently,
it
does
pretty
well.
If you
manipulate
it too
much,
it
always
looks
worse

KENNETH A. ARNDT, M.D.:

HAIR-CARE BASICS

An interview with Dr. Arndt, associate professor of dermatology, Harvard Medical School, and chief of dermatology, Beth Israel Hospital.

The main thing is to use common sense. Take the whole question of how often you should wash your hair. This really depends on what kind of hair you have. Some people have a more generous secretion of oil onto the scalp and so they need to wash their hair daily. Some, at the opposite end of the spectrum, can go for a week or more without a shampoo and their hair always looks fine. Requirements vary a lot.

If you have a tendency toward dry scalp, or if you have brittle hair, it is best to back off a bit. Wash less often and use less shampoo. Finding just the right shampoo can be something of a problem—I don't think you can simply go by the fact that a shampoo is labeled for oily hair or dry hair or normal hair. Sometimes you may discover that the one formulated for oily hair or scalp works best for you; other times, the one formulated for dry hair or scalp does. So it really is a matter of trying various reputable products.

If your scalp actually becomes itchy, it may help to invest in a humidifier and use it regularly. The average humidity in heated apartments during the winter months is about 13 percent—which is quite dry. The recommended relative humidity is about 35 percent. And the dryness of the air affects the hair and scalp. So humidifying helps.

Itchiness, incidentally, sometimes has to do with either dandruff or seborrheic dermatitis, and the mild inflammation that accompanies either of these conditions. This can be helped by using one of the many special over-the-counter shampoos—Sebulex is one, Head and Shoulders is another. Products like these can be really effective.

Protein shampoos, and protein rinses and conditioners, can be helpful in temporarily smoothing out cracks in the cuticle (the outer layer of the hair shaft) caused by too much manipulation of the hair. The hair may get dirty and sticky a little more quickly, but that is (Continued on page 177)

KENNETH BATTELLE

HAIR-COLOR BASICS

Everything really depends on what color you are to start with. What you've got, basically. You have to be realistic about what you hope to achieve. Don't expect some dramatic change—don't try to go from a very dark shade of hair to very light shade of hair. And avoid anything that requires what we call a two-color process—which is bleaching first, then toning or tinting over. That kind of hair color is absolutely unnecessary today.

People are always looking for ashy, no-color blond hair like a child's blond hair. But that color is yet to come out of a bottle. What you end up with is all one-color hair, because when you bleach it all out and tint it all over, it is like changing the color of a blouse—it no longer looks like real hair color. Hair by nature is not all one color. It is masses of colors—a whole spectrum of shades, some thirty in all. And to decolor hair and tint it and make it all one flat color is, in 1979, very phony. What's more, from a super condition point of view, it is very hard on the hair. It takes so much out of the hair to achieve that—and to achieve what? Something that is not, in the long run, all that attractive. There are better ways.

The fact is, there are just so many shades you can lighten hair, and that's it. And in the lightening process, whether you are doing it with bleach or tint, you have to go through the full hair-color spectrum. Everyone talks about brassy. Well, brassy is the red in the hair—it is one part of the spectrum. And as you go from brown to blond, you go through all the shades of red on the way. That is why it is so much easier to be a reddish blond or a reddish brown or a light reddish brown than it is to be ash. To get a true ash—ash brown or ash blond—one that holds and doesn't oxidize in a week, is almost impossible.

(Continued on page 176)

GOOD HEALTH HAIR HABITS, right: Shampoo! Condition! That is what it takes, basically, to keep your hair looking great and feeling great. And the finer your hair is, the more often you have to do both, as a rule. But not necessarily. The thing that really counts is to get in the habit of shampooing and conditioning regularly. Every day. Every two days. Every three. Whatever. With good, simple products like these from Princess Marcella Borghese: Herbal Blend Shampoo, made with camomile, fennel, balm mint, and mistletoe; Herbal Blend Conditioner, full of honey, balsam and proteins that smooth and shine. More sexy shine: Naturale Lip Glossa over Borghese Red Principessa Lipstick and Bill Blass' kind of bright-red gloss—the snakeskin jacket you see taking off here. Hair, Bob Fink of Pipino-Buccheri Salon; makeup, George Newell. All details, next to last pages.

Andrea Blanch





Resort now, summer later...the clothes on these pages stand for the best of the news. The first thing about them—the difference right down the line—a definite cleanliness. Everything is neater, sharper, pared down...Colors are clean, bright—red, yellow, fuchsia, grape, blue, orange. Real color with impact on its own...added impact mixed with white, or black, or mixed in a rush of sharpened-up little prints (bold stripes, precise flowers)...A cleaner, narrower line of clothes goes on...revealing the body again and again: the flash of legs in a shorter slit skirt or shorts, a plunged and left-bare camisole top, waist-cropped sweater...the most revealing in the thinnest-yet maillots—maillots that give “bare” a new definition (*left*, the perfect example). And the maillot goes far beyond the beach—as a base for shorts, pants, a whole way of dressing for summer outdoors...There’s the look of a jacket and it’s everywhere—every kind of jacket—small and shirty, jackets like little vests, unlined hacking-around jackets...jackets over a silk pyjama at night, walking shorts for day. What you won’t see—a blazer, or anything else stiff, tailored. Don’t confuse clean with uptight. Dressing for warm weather always has certain built-in pleasures—in the lightness of the fabrics, in the more easygoing style, and open-air attitude. Those pleasures have never been more evident...only now with more of a loosening-up, an ease, and unforced charm that make these the clothes to grab now—whether your “summer” starts in January...or June.

THE STANDOUTS... RESORT AND ON

ALL THE TOP
WARM-WEATHER LOOKS
PHOTOGRAPHED IN A
PERFECT WARM-WEATHER
PLACE—FLORIDA'S
ISLAND COAST

Signal of things to come, *left*—brilliant color, maximum exposure. The all-bared wrap-and-tie maillot in black and magenta. Elon by Monika Tilley, of Antron/Lycra (Charbert). About \$39. Saks Fifth Avenue; Jenss Buffalo; Body Shop, Jacksonville, Florida; Block's, Indianapolis; Balliet's. With this much exposure, the need for an extra measure of sun protection. One really terrific way—Laszlo Bronzing Oil—part of a total skin-care system. On these fourteen pages: hair, Harry King; makeup, Sandra Linter. For accessory information, see next to last pages of this issue

10,000 ISLANDS

...nestled in the Gulf of Mexico give Florida's island coast its name. The Gulf scene here on the largest—Marco Island—with the resort pleasures of the Marco Beach Hotel & Villas.

The Standouts

**Sharp stripes,
bold colors...
lean pyjamas
plus a jacket...
what "cleaned-up"
is all about!**



The snap of a grey-and-black striped jacket (cotton, about \$85) *above, left*...the dash of it over brilliant teal pants (about \$70) and a wrap vest (about \$50). Both in cotton jersey. Julio Daydreams. Lord & Taylor; Miss Jackson's; Balliet's; Loretta Blum; Liberty House, Hawaii....From Geoffrey Beene...always the best pyjamas. And the way he tailors a jacket! Here, for instance, the multi-striped silk (Menta) ones, *above, right* (about \$1,130). Late Jan., Bergdorf Goodman; World of Geoffrey Beene, Atlantic City, NJ; Neiman-Marcus. And, *opposite*, the purple, mauve, and cinnamon linen (Besson-Corisia). How compelling in a room of flower-print dresses! About \$950. Late Jan., Martha; Hudson's; Frost Bros.; Neusteters. ...Go with the flattery of pink-mauve makeup. The clear pink lip color, *opposite*, Lancaster's Lipstick 39; the purple-blue eye color, their Copenhagen 08 Radiant Eye Cream. For accessories, see next to last pages.

ANOTHER NAPLES

**This one...the southernmost city on Florida's west coast
where the sky is always bright, the water calm, the living easy.**



FLORIDA'S ISLAND COAST



The Standouts

**The bite of
crayon colors...
the appeal
of narrowness...
the "finish"
of a jacket**



Opposite, far left: All the news: A hot-pink camisole spikes a crisp, white button-skirt and slim jacket. Camisole, polyester crêpe de Chine (about \$68); skirt (about \$88), and jacket (about \$140), Dacron/linen. By Kasper for J.L. Sport. Lord & Taylor; Parisian, Birmingham, Alabama; Hudson's; Sakowitz; Neusteters; Joseph Magnin. *Opposite, near left:* Not just bareness, but the way the body shows under spare lines! A white slip-dress (Moymacrae by Moygashel) with a chrome-yellow silk linen cardigan (Valdine). Adri for Jerry Silverman Sport. About \$280. Mid-January, Saks Fifth Avenue; Lillie Rubin-South & West; Balliet's; Lou Lattimore; Hovland-Swanson. Above: You couldn't do better! Ralph Lauren's shocking-yellow linen jacket (about \$150)...the strong, clean look of it over his white linen pants (about \$110) and black silk sweater (about \$178)...over anything! Late January, Henri Bendel; Nan Duskin; Lazarus; Hudson's; Connolly's, Tulsa....Clear color goes to your mouth, too. The bright but light shades here, all Payot lipsticks...all named for women. *Opposite, far left, "Sophie"; opposite, near left, "Ninon"; above, "Lisa."* Accessories, next to last pages.

SAILING

...fishing, golfing...or seagull-watching on powdery, palm-lined beaches...Marco Island has it all. Here, the Marco Beach Hotel & Villas, where the Gulf of Mexico is the backyard.

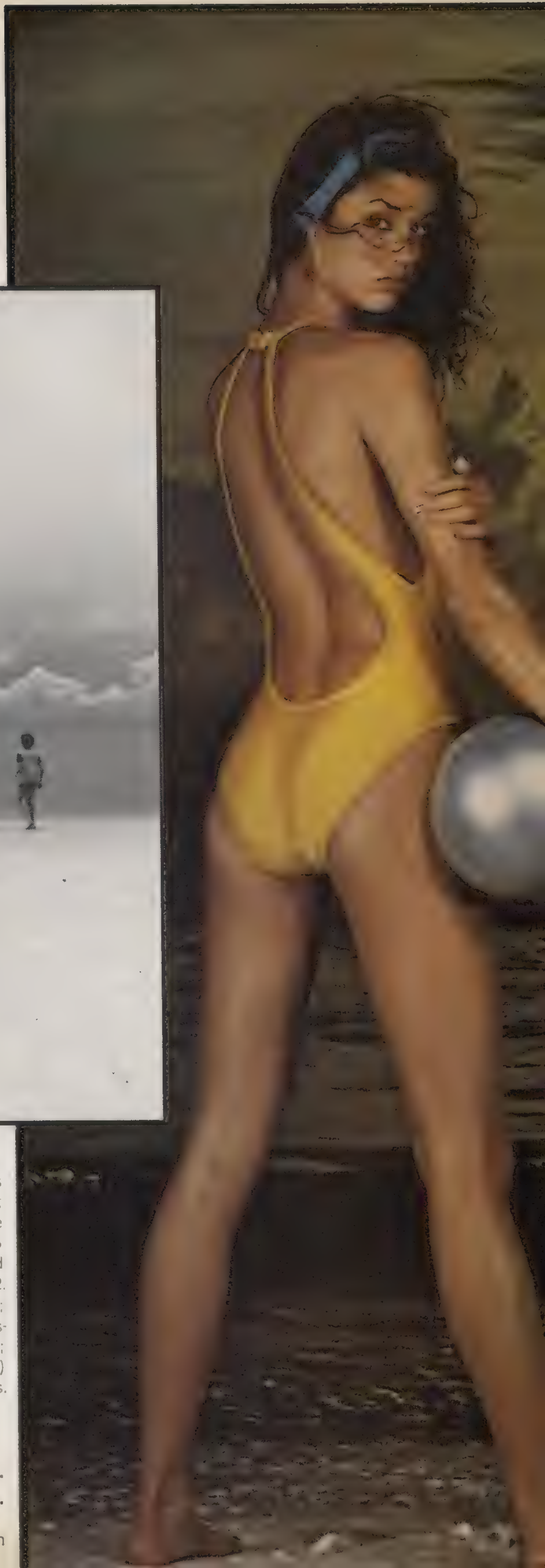
The Standouts
**The new
hit of a jacket
(with
everything!)...
of eye-opening
maillots**



An irresistible jacket now—loosened-up, small. And, *above*, unmistakably Perry Ellis! —for Portfolio, in blue-striped linen (about \$170). Over his cropped cable sweater in baby blue (cotton, about \$100); taupe linen shorts (about \$76). Late Feb., Saks Fifth Avenue, NYC; Ann Taylor, Georgetown; Jordan Marsh, Florida; Claire Pearone; Frost Bros. Heightened color, *opposite*—and maillot exposure goes on. From the left: Saffron yellow with a hip-high legline. Gottex of Israel; nylon/Lycra, about \$36 Saks Fifth Avenue; Nan Duskin; Neiman-Marcus; I. Magnin. Plunged-and-shirred purple maillot, from Halston Limited Editions Beachwear; Antron/Lycra, about \$42. All Halston Boutiques. Also at Bloomingdale's; Cameo, Philadelphia; Neusteters; Bullock's; Liberty House, Hawaii. Neon fuchsia—V-plunge front, cut-out back. Christian Dior; Antron/Lycra, about \$36. Saks Fifth Avenue; Robinson's, Florida; Sakowitz; I. Magnin....When the sun's shining...Coppertone's Shade Suntan Lotion (SPF 6) for very gradual tanning, extra protection. For accessories, see next to last pages.

SUNSET

...a "green flash" over the Gulf. One attraction of Naples, Florida. Others: endless sports; stores, galleries; miles of beaches.







**The
Standouts
Maillots—
strong on color,
clean lines...
and
the body!**



In grape, far left — the sleekest strapless maillot. Cole of California, Antron / Lycra, about \$26. Wanamaker's; Dayton's; Melba's Boutique, Austin, Texas Harris Co., San Bernardino, California; Robinson's, California....Great color great body, near left: Fuchsia maillot, trimmed in black. Armonia, tricot / Lycra, about \$85. Late Jan.; Eleganza, Millburn, New Jersey; Montaldo's; Barton/Sligh's....Focus on bareness, above: Bright sapphire-blue maillot, reversing to light blue — strapless, gathered. Dewese Designs, Antron/Lycra, about \$34. Lord & Taylor; Maas Brothers; Carson Pirie Scott; Titches, Dallas; Bullock's; The Emporium, San Francisco; Liberty House, Hawaii....For skin that's exposed, the safeguard of Westwood Pharmaceuticals' sunscreening duo PreSun and PreSun Sunscreen Lip Protection. Accessories, next to last pages.

MOONLIT

...Florida nights — with a view of the Gulf from the Marco Beach Hotel & Villas on Marco Island. By day, the scene of shell hunting — it's one of the best places to look for them!

The Standouts

**The maillot goes on...
the base for a
new way of dressing!
The jacket goes on
...and on**



Above, left: The quickest cover, the most-dressed look...a short cotton kimono dress, pinstriped in black and white, sashed in black and grey. Julio Daydreams. About \$90. Macy's, Herald Square; Stanley Korshak; Miss Jackson's; Balliet's; Loretta Blum. *Above, center:* Nothing's easier than Cathy Hardwick's white terry cloth pants. (Cotton/nylon. About \$50.) Mid-Jan., Macy's, Herald Square; Stagg Shop, Miami. To pull on over a white-and-black strapless striped maillot. About \$55. *Above, right:* Or, slip into Cathy Hardwick's white cotton poplin shorts. Here with a black-and-navy striped maillot. About \$67. Both maillots, MicMac, cotton/polyester. Feb., Henri Bendel; Wanamaker's. *Opposite, near right:* Light enough for hacking around; dressed enough for more...the thinnest beige-and-white checked wool crêpe jacket (about \$160); narrow taupe-y wool-blend pants (about \$100); a white cotton T-shirt (about \$18). Rodier Paris stores, NYC; Boston; Washington, DC; Troy, MI; Chicago; Northbrook, IL; Houston. *Opposite, far right:* There's no mistaking a Mary McFadden! The unique cut of her ivory silk quilted jacket. The way she combines it with an ice-blue silk gauze V-necked top...nubby linen pants in beige. About \$2,180. Late Jan., Saks Fifth Avenue; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus. Accessories, next to last pages.

THE EVERGLADES

...wilderness world of wetlands, lakes, mangrove jungles...the National Park...about forty miles from the resort life of the Marco Beach Hotel & Villas on Marco Island, where we took these photos.





FLORIDA'S ISLAND COAST
VOGUE PATTERNS

VOGUE PATTERN 7291

The Standouts
**The most
 sharpness—
 small, clean
 black-and-white
 prints!**



Freshest look anywhere, *left*: the contrast of black-and-white in a small, well-defined print. And the appeal of a narrow, button-front crêpe de Chine dress worn under an easy, belted white wool jacket—everything shaped by the body. Very Easy Vogue Pattern 7291. Maxine Besson-Corisia silk crêpe de Chine. To order at Maxine Fabrics, 417 Fifth Ave., NYC 10016. Also at Sakowitz; Home Silk Shops, Los Angeles. Wool, Arthur Zeiler Woolens. B. & J. Fabrics, NYC; Gallery Fabrics, New Rochelle, NY; Di Carlo Fabrics, Boston; Village Fabrics, Nashville; Elfriede's Fine Fabrics, Boulder, Colorado. Cleanest—barest!—dress now, *above*—a pared-down, shawl-collared wrap of white-on-black crêpe de Chine. Vogue Pattern 7286. Besson-Corisia/Pomezia silk crêpe de Chine. Sakowitz; Home Silk Shops, Los Angeles. These fourteen pages: hair, Harry King; makeup, Sandra Linter. Accessory and pattern information, next to last pages of this issue.

OLD MARCO

...a nineteenth-century fishing village with its "Old Marco Village" shopping area (all ships' lanterns and sailors' memorabilia)—a contrast to the calm, unbroken seascape as seen from the ultra-modern Marco Beach Hotel & Villas.

food



You'll never eat
lighter or better:
new tastes, new textures

By Arthur Gold and Robert Fizdale

Trends, fads, and fancies. Which ones will dominate the 1979 food scene? A look at our gourmet crystal ball shows certain favorites disappearing like dew before the morning sun, others taking their places.

The soup-to-nuts dinner faded long ago, and menus will be more and more informal, more surprising, more innovative.

The more gimmicky aspects of *la nouvelle cuisine* and *la cuisine minceur* will disappear, leaving behind their real contribution: lightness and sophisticated simplicity.

Here, our personal food forecast:

Beef Wellington and Salmon Coulbiac, those overexposed *pièces de résistance* of the 'seventies, are becoming eminently resistible. To take their lordly place:

● **Pastilla.** This superbly aromatic Moroccan Chicken Pie is a delightful mixture of textures and tastes. As spicy as the stories of Scheherazade, it combines crisp ground almonds, exotic scrambled eggs, succulent shreds of chicken, and a dash of tender onions, sweetened by currants and perfumed with all the spices of Araby. Encased in the thinnest, flakiest fillo pastry, it is a dish to make your guests feel like pampered pashas.

● **Chicken and veal** are in, red meat and quiches are out. Try our Breasts of Chicken in nut-brown butter, wakened by the acid bite of capers as they lie on a bed of sea-green broccoli, puréed with leeks, those suavest onions of all. Or veal chops with a simple sauce of cream and the delightfully acrid taste of sorrel.

● **Delicate scallops** are way in and the briny mussel will show its power. Sweet bay scallops can be colorfully combined with ribbons of red, yellow, and green peppers charred to give them a subtle smoky taste.

● **Vegetables** as a separate course will come into their own. (See our recipe for Spinach, Genoa Style.)

● **Vegetable purées** are a must: they have already outstripped potatoes.

● **Risottos** will gain on pasta. A most unusual risotto, little known except in Venice, is Risotto with Fennel. The anise crunch of the diced fennel and the comforting reassurance of perfectly cooked Italian arborio rice are brought together by that great mixer, that most diplomatic of cheeses, grated Parmesan. A dish so satisfying it could easily become your adult security blanket.

● **Fillings**—whether they are spinach, ricotta, or baked fruit—will stand proudly on their own while crusts melt away. A great lunch can be made of Spinach Gnocchi, a

ravioli filling without the ravioli, and Tarte Tatin without the tart, separated, of course, by a crisp green salad. That great creation of *les tantes Tatins*, apple pie on a bed of caramel with a crust on top, all perilously reversed at the last minute, becomes simplicity itself if you leave out the crust and don't reverse the dish. Just paint it with hot caramel, *et voilà*: Topless Tarte Tatin.

● **Gravlax**, Scandinavia's answer to smoked salmon, will make more frequent appearances on canapés or as a first course. (It can be bought in New York City at The Red Herring or at Nyborg and Nelson—or you can make it yourself.)

● **Moroccan cuisine** will star but Szechwan cooking will begin to pall.

● **Fresh ginger, coriander, and basil** are already showing their strength, and **garlic, unpeeled**, will add its surprisingly delicate flavor to many a dish.

● **Home-baked bread** will continue to be a delight, but many will discover that the best local bakery still does it well.

PASTILLA

twelve to sixteen servings

- 2 2½-to-3-pound chickens, cut in quarters, with gizzards and hearts trimmed of gristle and chopped
- ¾ cup sesame oil (not the hot Oriental kind), available in health-food stores and supermarkets, or French peanut oil (such as Huilor brand)
- Spice mixture: 1 teaspoon each ginger, paprika, cumin, coriander, turmeric, and pepper, mixed together
- 1 cinnamon stick
- 1 quart chicken broth
- 1 teaspoon powdered saffron
- 3 cups finely chopped onions
- 1 cup currants or raisins
- ¼ cup sesame seeds toasted in oven for a few minutes
- 1 cup whole blanched almonds
- ½ cup confectioners' sugar
- 2 teaspoons ground cinnamon
- ¼ cup lemon juice
- Salt and freshly ground pepper
- 10 eggs
- 12 leaves from a box of fillo (strudel) pastry leaves (available in specialty shops and supermarkets; keep refrigerated till using)
- 1½ cups melted butter

Wipe pieces of chicken with damp cloth. Remove excess fat.

In large heavy pot, heat ½ cup of oil, add

chicken pieces, arranging dark meat on bottom (sprinkling with half spice mixture), placing white meat, gizzards, hearts on top. Sprinkle with rest of spice mixture. Add cinnamon stick. Cover and cook over moderate heat for 15 minutes; stir occasionally.

Heat broth just to simmer. Turn off heat, add saffron, let steep to flavor broth. Add broth to chicken pot, cover, cook for 1 hour or till chicken begins to fall off bones.

While chicken is cooking, heat 3 tablespoons of remaining oil in skillet, add onions, and cook, covered, over moderate heat for about 10–15 minutes or till onions are translucent but not brown. Stir in currants and 1 tablespoon sesame seeds. Cook, stirring, for a minute or two. Set aside.

Heat 1 tablespoon of oil in small skillet. Fry almonds till golden. Remove with slotted spoon and dry on paper towels. When cool, grind coarsely in processor, blender, or nut grinder. Mix with ¼ cup of confectioners' sugar and 1 teaspoon of ground cinnamon. Reserve.

When chicken is cooked, use slotted spoon to remove all solid material: chicken, loose bones, and cinnamon stick. Over high heat, reduce broth in pot to 1¾ cups. Add lemon juice for total of 2 cups. Reserve.

While broth is cooking, remove and discard all skin, bones, gristle from chicken and shred meat with your fingers. Place meat in large bowl. Add 1 cup of broth, mixing well. Salt and pepper to taste.

Bring remaining cup of broth to boil. Beat eggs lightly with a whisk or egg beater; pour into boiling broth, and cook, stirring constantly, for 15–20 minutes or till eggs are a solid mass with consistency of curd, and all broth has been absorbed.

Assemble the following: 12-inch cast-iron skillet (or deep baking dish with 4-quart capacity); 2 tea towels, rinsed in water, then well wrung out so they are damp; pastry brush; box of fillo (or strudel) pastry leaves; 1½ cups melted butter.

Carefully unwrap fillo leaves, unfold them, lay 12 on one damp towel and cover with the other towel. Remove one leaf at a time and immediately cover others or they will dry out and break. Brush 6 fillo sheets with melted butter, one at a time, and press them on bottom of skillet (so you have 6 layers) and up sides. Turn skillet between layers so overhanging fillo portions are evenly distributed around edges.

Spread almond mixture over fillo pastry, then, in layers, add chicken, onion-currant mixture. Bring overhanging ends of fillo sheets up to cover top as much as possible.

Brush remaining 6 fillo sheets with melted butter, and—working one at a time, keeping others covered—arrange to cover top, tucking overhanging edges inside of pan.

Bake in preheated 400° oven for about 20 minutes or till pastry is golden brown. Remove from oven, loosen sides of pastilla with spatula and pour off excess butter (or remove with bulb baster). Invert pastilla onto lightly buttered baking sheet or large pizza pan. (Pastilla can be prepared up to this point in advance and rest for several hours, or you can finish baking and serve.)

When ready to serve, bake inverted pastilla in preheated 400° oven for another 10–20 minutes or till nicely browned. Slide onto warmed large round platter. Sprinkle with remaining confectioners' sugar, cinnamon, and sesame seeds in decorative pattern and serve hot. Also delicious at room temperature. (More recipes on page 58)

MANAGING STRESS

(Continued from page 149)

In each case, there is a departure from your normal pattern—whether it is drinking, sleeping, eating, smoking, or whatever. You start to do something differently. And then you try to adapt to that by changing something else.

Let me give you an example. Say you have been having trouble getting to sleep at night. Because of this, you may begin to drink more in the evening. But then in the morning you are so groggy you have to have more coffee. And the next thing is more cigarettes. You get a sort of bolt and jolt—a whipsaw effect, a chain reaction. By now, you may find yourself in a real state of anxiety.

It is very easy, at this point, to slip into another kind of dependence—with the use of a tranquilizer or the like. And that may simply add to the problem, because together, tranquilizers and alcohol can have a very serious accumulation of effects.

When a tranquilizer is used in a properly supervised manner, however, it can be extremely helpful in dealing with anxiety. It helps relieve some of the symptoms while you evaluate the whole situation and—with a doctor's help, if necessary—gain insight into the cause of the anxiety. The purpose of the tranquilizer is not to increase your tolerance of pressure. It is to help you towards a solution of the problem by easing your symptoms for a while.

What you are doing is buying time. This is important because you need time in order to understand what is going on. To make certain adjustments, perhaps, in your professional life or your personal life. And often, a little expert advice will be all that is required.

There must be a partnership between you

and your doctor. You have to be candid with him and willing to talk things over. This is not a situation in which you can simply come into his office and say "Fix me up." You have to help the doctor put his finger on the source of the stress so that he, in turn, can help you gain mastery over it.

Stress management today is based on the premise that you can adapt to stress. Some people are able to change themselves in order to adapt. Some can adjust if certain things in their environment are changed—a job with less pressure, for example. Sometimes, there are very little things that make a very big difference in a stressful situation. You have to understand just what your individual capabilities are.

You may, for instance, be able to handle a problem at work without trouble if everything else is going smoothly. But if you are also having problems at home, you may find you are less able to deal with the job pressures. In other words, you may not have reached your limit of stress tolerance in any one particular track of life, but multiple stresses may have a cumulative effect that is too much for you to cope with. Understanding this helps you pace yourself as it were, it helps you avoid getting overextended on the stress front.

One point worth making here: you can't deal with stress by withdrawing from your life situation and your community and trying to escape into isolation. All that amounts to is the substitution of one form of stress for another. You may *think* it is the easiest way out. But you do not solve problems by making believe they aren't there. By coping out.

When pressures are not dealt with directly, they can manifest themselves in various physical ways. Stress is expressed through the nervous system and the endocrine system, and that is why people have those real physical signs I mentioned earlier.

The neuroendocrine changes can, in turn, cause all sorts of physical changes, which appear through different body systems. Stress can, for instance, affect the musculoskeletal system and cause backaches. It can cause choking sensations. Or hyperventilation—that unnecessary gasping. Or an irregular heartbeat, mimicking arrhythmia.

People can also, either unconsciously or through certain actual physiological changes, increase their susceptibility to disease. What role adaptation to stress may play in the disease process is something that a good many researchers are studying right now. A possible link with hypertension? Heart disease? Cancer? These are all important questions, but not ones that can be answered today—or even tomorrow.

I think, however, that with what is coming along in many areas of medical research, it would not be at all surprising if in a decade or two we were to have much greater success in understanding on a sound biological basis, certain people's potential for developing certain diseases—some of which are related to the body's response to stress.

I think we are going to find out much more about behavior through the work that is now being done in brain chemistry. Brain science in general is exploding with new information. Our old concept of what a placebo is, for instance—that isn't going to hold. The concepts of tension, of pain, of addiction, all these things are going to change as we find out more about the fundamental basis of how that magnificent organ works.

This whole area is going to be very exciting. And what is now being learned is going to revolutionize the practice of medicine, along with immunology, genetics, medical science, and bioengineering. The future of biological science is going to be very exciting indeed. ▽

DIET BASICS

(Continued from page 148)

overplayed. Protein is coming out of our ears—it is very difficult to get a protein-deficient diet in the United States. Also, people assume that protein means meat, fish, and beans. They should realize that cereals are a pretty good source of protein, too. Even white flour has 10 to 12 percent protein. So you get quite a lot of protein out of "non-protein" foods.

Among animal sources of protein, chicken and fish are good—instead of so much red meat—as they are low in saturated fat and have more polyunsaturated fat. Skimmed milk is good, too. But the amount of protein you need—a good guideline is 12 percent of total calories—is very moderate.

We all know that Americans eat far too much protein. And my guess is that we will be getting more and more evidence showing that high protein consumption is undesirable in itself, not just because meat is a primary source of saturated fat.

Carbohydrate. If your weight is O.K., there is no such thing as eating too much complex (non-refined) carbohydrates—vegetables, fruits, and grains, especially whole grains. They are rich in vitamins and minerals and not fattening (carbohydrate has the same amount of calories as protein and less than half as much as fat).

Potatoes, pasta, rice, and bread are all great foods. There is a study of young men subsisting for months on bread—along with some vitamin and mineral supplements. Of course, nobody is recommending bread alone as a diet, but it is a good food. What we do need, however, is better breads—really edible breads.

In thinking of the composition of your diet as a whole, reduce the proportion of fat (and sugar) and replace this with complex carbohydrates. They are, I should add, the way you get dietary fiber—of which we need more than we have been getting.

Salt. There is no doubt that we should cut down on our salt intake. The amount anyone needs is probably less than one gram a day—and it is virtually impossible not to get that. But the average American consumption is at least ten times higher—8 to 15 grams. At the 30- to 40-gram level, salt is directly poisonous. And without going that far we know that high salt consumption is linked with hypertension. If salt were a new additive, it is doubtful it would be classified as safe—certainly not at the level at which most consume it.

Cutting down on salt can be a tough problem, because almost nobody knows how much salt there is in anything these days. Processed foods should be labeled for salt—in fact, I'm pretty sure this is going to happen. (We also need labels for fat, cholesterol, and sugar.)

Salt is an acquired taste. We don't really know how, why, or when we get it. But if we can learn the habit, we can unlearn it—or not learn it in the first place. Adding little or no salt to your food and avoiding products you know to be high in salt are two simple steps you can take.

Sugar. There is relatively little evidence that sugar is really toxic or that it can be directly associated with chronic disease the way saturated fat can. But it does cause cavities. And the high proportion of sugar in our diet—24 percent of total calories—crowds out foods with nutrients and contributes to overweight. Cutting this figure in half would be a sensible step.

Iron. Iron deficiency is the only fairly prevalent deficiency disease in America, and it should be prevented. A woman really cannot rely on dietary methods to meet her iron requirements. An iron deficiency is easily identified, easily treated, and, as far as we know, has no residual effects. My advice would be to have a hemoglobin test occasionally and, if you have any reason to worry, take a one-a-day pill.

Variety is the best and simplest way to make sure you get an adequate supply of vitamins and minerals.

One last word: the obvious message is moderation. You don't have to give up foods you enjoy. But do bear in mind that overnutrition is the great problem—a more moderate diet is the thing you want. ▽

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HYPERTENSION

(Continued from page 149)

Until recently, essential hypertension was thought to be one single disease. Now, however, our research has shown that there are several different kinds of essential hypertension and that a substance produced by the kidneys called renin plays a major role in most cases.

Renin regulates your blood pressure. Normally, if your pressure rises, the renin turns off. But in many patients with hypertension, the control system is out of whack—the pressure is high, but the renin keeps coming.

Renin can now be gauged very well through a test we have developed, which measures both the renin in the blood and the salt in the urine. Besides identifying certain surgically curable forms of hypertension, it enables us to divide patients with essential hypertension into three groups: high renin (about 15 percent), medium renin (about 55 percent), and low renin (about 30 percent). They are quite different from each other.

High-renin hypertensives have blood vessels that are very constricted. This is the most severe form of hypertension. We treat these patients with renin-blocking drugs, and they respond beautifully—especially with certain new oral preparations. And we find that the anti-renin drugs are also effective for medium-renin patients.

But the anti-renin drugs are much less effective for low-renin hypertension. According to our theory, low-renin hypertension is caused by too much salt and water in the body. And this group of patients benefits from a low-salt diet and diuretics—which is a way of removing salt from the body. We believe that this is the right treatment for the low-renin group—but can be the wrong treatment for those with medium renin or high renin. For them, it is like boring a hole in the floor to fix a leak in the ceiling.

If someone with high-renin or medium-renin hypertension takes diuretics, this may indeed lower his blood pressure. But it also makes the blood thick and viscous—it doesn't flow as well and is more apt to clot. And the circulation is not as good, especially during exercise and in moments of stress. Diuretics may also produce heart irregularities (because they lower potassium), raise uric acid (gout), and contribute to diabetes.

As far as eating salt goes, I think that the person who has high renin should probably eat salt within the limits of safety because it expands the body fluid, it improves the circulation, and it tends to push the renin down.

So we think that people with hypertension should make a point of getting a renin/sodium test before embarking on what could be a lifetime of drug treatment. The idea is to predetermine which drugs are more appropriate and to give the fewest number of such drugs in the smallest dosage. Reliable renin test kits, using our methods are now commercially available to the medical community. And with the recent introduction of new, more powerful drugs to block renin, a whole new line of thinking is developing, and the renin/sodium test is growing by leaps and bounds in its application—all over the country and the world. ▽

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IT'S ALL UP TO YOU

(Continued from page 146)

to eat so much fat, so much salt, so much refined sugar, and so little fiber. Sharp cuts in the first three and a boost in the last (as in grains, vegetables, fruits) are what is needed.

Weight. Forty percent of Americans—eighty million people—are twenty or more pounds over their ideal weight. It's ridiculous. Obesity predisposes to certain cancers, diabetes, high blood pressure, heart attacks, and strokes. It gives you degenerative arthritis in your feet, your knees, and your hips at an early age. It leads to skin diseases. And, of course, it is not very attractive.

"The only smoking habit that makes sense is: Don't!"

Have a good look at yourself in a full-length mirror—front, side, and, with the help of a hand mirror, back. If you see any flab that should not be there, get rid of it through diet and exercise.

Drinking. Too much alcohol causes cirrhosis of the liver and various disorders of the heart and other muscles, the nerves, and the pancreas, as well as cancer of the mouth and throat (especially when combined with smoking) and the esophagus. Heavy drinking is implicated in 50 to 75 percent of the injuries and deaths resulting from car accidents. It can really foul up your thinking and feeling, your job life and your personal life. So if you drink, keep it moderate.

Smoking. The evidence against smoking cigarettes is overwhelming. It causes cancer (of the lungs, mouth, throat, esophagus, and bladder), heart disease, stroke, chronic bronchitis, and emphysema. Cigarettes account for 20 percent of the cancer death total—and the figures are 25 percent of all cardiovascular disease and 40 percent for all respiratory disease. The only smoking habit that makes sense is: Don't!

Stress. Stress seems to play a critical role in disease, particularly the stress of adjusting to the drastic changes so characteristic of modern society. Divorced persons, for instance, during the first difficult year, have twelve times more illness than married people. So you have to be very careful during the various crises we all have throughout our lives. A good tip: take one problem at a time. Don't look at them all together and say, "Oh, God, I can't handle them."

Exercise. Men and women were not born to lead sedentary lives, but most of us are forced to a good deal of the time. What are you going to do about it? You can walk to work, you can jog, you can play racquetball or squash or tennis, you can get some form of regular exercise throughout the week. You will get rid of frustrations, sleep better at night, feel good in the morning. And, without question, people who exercise have better sex lives—and better everything else.

Car accidents. With their toll of injury and death, car accidents are a real epidemic in this country—they are the leading cause of death under forty-five. Wearing your seat

belt, keeping your speed down, and not mixing drinking and driving are three very important health habits.

Physical examinations. Having regular checkups is not a panacea, but it does get you into a good health habit. If your doctor is doing his job well, he will keep tabs on your weight and urge you to get some exercise. And he will keep an eye out for the various things that have to do with your age group and your family history—how often you have a checkup depends on these and other factors. But at least some checks should be done annually from the start of your adult life—the Pap smear, for instance. Go over with your doctor just what checks you should have and how often—yearly, every other year, every five years. Here is an across-the-board checklist:

History
Height and weight
Blood pressure
Electrocardiogram
Vision (including pressure measurement for glaucoma)
Spirometry (lung power)
Breast examination
Rectal examination
Sigmoidoscopy
Pelvic examination
Lab:
Blood (fats, sugar, uric acid, SGOT, hemoglobin, urea, creatine)
Urine
VD
Tuberculin
Pap
Stool
Mammography (over 50)
Chest X-ray
Tetanus and diphtheria boosters

Thinking about prevention. It helps to keep things clear if you think about three degrees of prevention:

● Primary prevention aims at avoiding disease altogether. Vaccination and no smoking are two examples.

● Secondary prevention means early detection, when you have the best chance for a complete and easy cure. For example, spotting early, localized cervical cancer or precancerous conditions with a Pap test.

● Tertiary prevention is the good management of a chronic disease like hypertension. There is no excuse whatever for untreated hypertension. It is so easy to detect and to control with weight loss, rest, proper diet, moderate exercise, and—if necessary—drugs.

Getting away from it all. Relaxation, being quiet, by yourself, daydreaming, contemplation, is all very healthy. Your blood pressure goes down. You think pleasant thoughts or you don't think about much of anything, you don't worry. There are all sorts of ways you can get the healing periods of contemplative peace that you need—voluntary relaxation, running, reading, listening to music. Playing the piano can be an excellent form of relaxation.

How to get going. How do you go about breaking your bad habits and getting into good ones? Some people can do it cold turkey all at once—stop smoking, start reducing, take up exercise. For others, it's: "All right, the first thing I'm going to do is change my diet. Then I'm going to stop smoking." It's up to you how you want to do it—absolutely everything is up to you! ▽

New Doctor's Program Featuring Crash-Burn Diet and Newly Developed Capsule Forces Your Body To Burn Away Fat As It ...

Neutralizes All The Calories In The Food You Eat!

Meaning: After Each Time You Eat, Your Body Breaks Down Bulging Fat and Burns It Away — So You Grow Slimmer and Slimmer From Meal to Meal. (up to a full size smaller in just 5 days) ... as you melt away both fluid and fat at the incredible rate of as much as

**2 POUNDS GONE THE FIRST 24 HOURS
6 POUNDS GONE THE FIRST 48 HOURS
10 POUNDS GONE THE FIRST 7 DAYS**

BURN AWAY UP TO ANOTHER 30 — 40 — 50 POUNDS, OR EVEN MORE thanks to this Doctor's fantastic calorie neutralizer wonder-weapon!

URNS EVERY LAST BIT OF THE FOOD YOU EAT INTO BURNED-AWAY ENERGY INSTEAD OF STORED-UP FAT!

Medical science has proven conclusively that in your body there exists a fat-burning system of natural chemical fat-destroyers so powerful, they are capable of **NEUTRALIZING THE EFFECT OF ALL THE CALORIES IN THE FOOD YOU EAT.** That once you discover how to unleash these fat-destroyer chemicals against clinging pockets of fat ... you can actually compel your body to **GROW SLIMMER, INSTEAD OF FATTER, AFTER EACH MEAL YOU EAT!**

WORKS SO FAST — THE VERY FIRST WEEK ALONE YOU LOSE AN AVERAGE OF UP TO 1½ POUNDS OF BOTH FLUID AND FAT EVERY 24 HOURS!

Now from one of America's leading obesity specialists comes a thrilling crash-burn way to slimmness ... that does away with all the torture of rigorous diet **ONCE AND FOR ALL — ends brutal exercise FOREVER!**

What this doctor has done is simply this: Found a surefire way for you to gently raise the level of your fat-burning metabolism ... step up the flow of your body's own natural fat-burners ... so that every time you eat ... your system automatically **NEUTRALIZES THE EFFECT OF ALL THE CALORIES IN THE FOOD YOU TAKE IN — AND YOUR BODY MELTS AWAY FAT LIKE HOT WATER MELTS DOWN ICE!**

Yes, with this doctor's thrilling **ANTI-CALORIE PROGRAM** and capsule, you "rev up" your inner furnace — you neutralize all the calories coming in — so not one ounce of the food you eat can possibly turn to fat.

ACTUALLY SHRINKS YOUR BODY'S FAT CELLS STARTING IN JUST HOURS!

Yes, based on published reports from professors at leading medical schools ... **PLUS** experimental fat-burning studies on U.S. Army officers, West Point Cadets and independent research tests ... with the food you eat on this doctor's **CAPSULE PROGRAM** ... your body automatically neutralizes the effect of all the calories you take in — automatically forces pounds and inches to vanish so **FAST**, that before you hardly know it, you:

**LOSE UP TO 4 TO 6 INCHES OFF YOUR WAISTLINE
LOSE UP TO 2 TO 5 INCHES OFF YOUR HIPS
LOSE UP TO 3 INCHES OFF YOUR THIGHS
LOSE UP TO 4 INCHES OFF YOUR BUTTOCKS
LOSE UP TO 4 INCHES OFF YOUR STOMACH**

... as you start to win the physique of a naturally skinny person ... those types who never seem to gain an ounce!

YOUR TUMMY FEELS LIKE YOU FEASTED, BUT YOUR WAISTLINE LOOKS LIKE YOU FASTED!

Just to give you an idea of how fast this thrilling anti-fat wonder-weapon burns away excess fat and inches ... according to California University Medical School research on energy burn-off you can actually melt away more fat each 24 hours than if you ran 10 to 14 miles a day! — Lose more pounds each week than if you did 300 sit-ups each morning and 300 push-ups each night! **LOSE** as much as a **FULL SIZE THE FIRST 5 DAYS ALONE ...**

VITAL NOTICE: Before starting this program, consult with your physician to be sure you are in normal health and your only problem is excess weight. Individuals with high blood pressure, heart disease, diabetes, or thyroid disease should use only as directed by a family physician and see if he doesn't agree that this Lifetime Road to Slimness including the few minutes of nightly toneup the doctor highly recommends is by far one of the most medically sound, fully sensible approaches to the problem of excess weight.



BEST OF ALL — YOU STAY SLIM FOR GOOD! BECAUSE AT LONG LAST, YOU HAVE IN YOUR HANDS A LIFETIME WEAPON TO DEFEND YOURSELF AGAINST FAT BUILD-UP!

Yes, when you arm yourself with this thrilling **ANTI-CALORIE CRASH-BURN PROGRAM** and doctor's capsule ... you actually fortify yourself with the only thing you'll ever need for **LIFETIME PROTECTION** against excessive fat build-up. That's because, medical science now offers you a proven way to neutralize all the calories in the food you eat — gently step up your metabolism ... stimulate and "target" your body's "fat-burner" chemicals to attack clinging pockets of fat, so you burn away excess flab meal to meal these 3 medically proven ways:

ONE — BECAUSE YOU CONSTANTLY NEUTRALIZE THE EFFECT OF THE CALORIES IN THE FOOD YOU EAT, YOU BURN AWAY STORED-UP FAT AND CONTINUE TO GROW SLIMMER AND SLIMMER FROM MEAL TO MEAL! Yes, when you launch yourself on this doctor's calorie-deficit crash-burn program you gently step up your inner furnace! So when food enters your body, instead of being stored as fat, it is **AUTOMATICALLY** converted to burned-away energy.

TWO — YOU GRADUALLY ACCELERATE YOUR FAT-BURNING METABOLISM by greater caloric burn-off than intake. Meaning: your body, without you even feeling it, unleashes a steady surge of fat-burner chemicals directly into your system to attack stored-up fat ... automatically breaks down ... converts it into fluid ... that drains right out of your body!

Just like a furnace grows hotter and hotter the more you stoke it ... so your own body burns away fat faster and faster the more you step up your fat-burning metabolism.

THREE — YOU COMPLETELY DEFEAT THE GREATEST SINGLE CAUSE OF FAT BUILD-UP, runaway appetite and overeating. Because the moment you take this doctor's **CAPSULE**, ravenous hunger disappears. Gnawing appetite is switched off ... you lose your craving for food for hours at a time.

More significant ... when you do eat on this Doctor's **CRASH-LOSS** diet and Lifetime-Slim maintenance program, since your body completely **NEUTRALIZES THE FAT-BUILDING EFFECT OF ALL THE CALORIES IN THE FOOD YOU EAT**, excess fat simply cannot form ... stored-up body fat burned off and melted away by the hour — and you **continue to grow slimmer instead of fatter after each meal you eat!**

DOCTOR ADVISES: USE THIS CRASH-BURN PROGRAM ONLY WHILE YOU'RE OVERWEIGHT ... OTHERWISE YOU MIGHT GROW TOO THIN!

Of course, there is one thing you must keep in mind. You cannot use this new **CAPSULE CRASH-BURN PROGRAM** indefinitely ... otherwise, you might become overly thin.

Also, as long as you are on this **ANTI-CALORIE** Program you cannot stuff and gorge yourself silly on over-rich, high-fat foods. There is a reasonable limit on just how fast medical science can help you safely burn away fat. **BUT —** and here's the very heart of this wondrous new development: Because this thrilling **ANTI-CALORIE** concept not only helps you neutralize the effect of the calories in all the food you eat ... but **ALSO** puts gnawing appetite to sleep ... you simply lose that driving urge, that maddening craze to make fattening food the very center of your existence ... **thanks to this medically proven formula that contains the most powerful reducing aid ever approved for release to the public by the United States Government!**

Now just think what this great **ANTI-FAT** weapon means to you, if all your life you've had to fight off excess pounds, battle away inches?

WHY "KILL" YOURSELF WITH BRUTAL DIET OR TORTUROUS EXERCISE? NOW — YOU CAN ENJOY A LIFETIME OF SLIMNESS WITHOUT RAVENOUS HUNGER!

It means that from this day on ... you simply start the **ALL-OUT ASSAULT ON FAT** by taking these medically proven **CAPSULES** ... called "Thera-Thin", before eating ... as part of this incredible "**CRASH-BURN**" PROGRAM ... to help you **NEUTRALIZE ALL THE CALORIES IN THE FOOD YOU EAT!** You gently raise the level of your fat-burning metabolism ... "rev up" that inner furnace ... unlock and activate the natural chemical fat-burners nature has placed in your body ... and **BURN AWAY FAT, MELT AWAY INCHES** as you start to grow slimmer and slimmer from meal to meal!

REMEMBER: You must see dramatic results in just 24 hours —

results you can see on your scale with your own very own eyes, the very first morning ... yes, you must:

**LOSE up to 6 lbs. the first 48 hours
LOSE up to 10 lbs. the first 7 days
LOSE up to 7 lbs. more the next 7 days**

or "Thera-Thin" costs you nothing! Simply return within 10 days for full refund (except postage and handling, of course). Act now! Send **NO-RISK TRIAL SUPPLY** today!

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Yes, I want to burn away excess weight fast and permanently with this doctor's 'crash-loss' **ANTI-CALORIE CAPSULE-PROGRAM** featuring amazing new "**THERA-THIN**". Please rush me the offer I have checked below. If not delighted, I may return it in 10 days for refund (except postage & handling), of course.

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PERSONAL PARCOURSE

(Continued from page 151)

And a light warm-up for muscles around waist and abdomen. . . . Jog.

3. *Leg stretch.* Stand with hands on hips. Move right leg forward, knee bent slightly. Stretch left leg back. Slowly move pelvis forward and down. Hold five seconds. Recover. Do two for each leg. Work up gradually to ten-second holds. This stretches hip and groin muscles, hamstrings, Achilles tendon—and strengthens front thigh muscles as a bonus. . . . Jog.

4. *Achilles stretch.* Stand, body straight, hands against wall, feet flat on floor two or three feet back. Lean into wall. Hold ten or fifteen seconds. Push back. Repeat three times. Or move left foot back, right knee towards wall. Slowly stretch back heel down, and slightly bend back knee. Hold slight stretch for ten or fifteen seconds. Reverse legs. Do two for each leg. This exercise stretches Achilles tendon and calf and helps maintain ankle flexibility. . . . Jog.

5. *Knee lift.* Stand erect. Raise knee and grip with hands. Pull to chest. Recover. Repeat, alternating legs. Do five to ten each leg. This further loosens up back muscles, hamstrings. Also provides just a *light* stretch for muscles around knee. . . . Jog.

B. Strengthening plus endurance.

Exercises 6 through 15 use major muscle groups of the body. Do them as briskly as comfortable in order to keep your heart rate up to training level. And jog in place or around the room a minute or more between each exercise.

6. *Jumping Jacks.* Stand erect, arms at sides, feet together. Jump, spread legs while raising arms, and clap hands over head. Recover by jumping back to starting position. Land on toes. Repeat ten to twenty times. This light calisthenic raises your heart rate,

further loosens your joints, and is a good exercise for the ankles, calves, and arms. . . . Jog.

7. *Log hop.* Put three thick books on the floor, a couple of feet apart. Hop over them without stopping. Keep legs together during book hop. Do one or two times. This is a rigorous workout for legs and will put spring in your stride. . . . Jog.

8. *Hop kick.* Stand erect. Spring off left leg. At same time, kick right leg out and extend right hand to touch right toe. Recover. Repeat, alternating sides. Do five to ten each leg. An ankle, calf, and front-thigh conditioner. . . . Jog.

9. *Step-up.* Use a bench or sturdy box that is a foot or more high. Step up, left foot first. Step down, left foot first. Then shift, using right foot as lead-off. Do five to ten each. Excellent for firming thighs and strengthening knees. And an ideal pre-ski exercise. . . . Jog.

10. *Overhead stretch.* Move around briskly, stretching up with alternate arms overhead and leaning slightly from side to side as you reach. Do ten each side. This exercise is good for the waist, shoulders. . . . Jog.

11. *Chin-up.* (If you have a chinning bar in door jamb). Grasp bar with palms towards bar. Pull yourself up until chin is above bar. Lower to hanging position. Do one to three times. This exercise conditions a variety of important muscle groups in chest, arms, shoulders. Don't worry if you can't do one complete chin-up—just trying does you a lot of good. . . . Jog.

12. *Push-up.* Flat on floor, keep back straight, push up. Lower to starting position. Do as many as you can. This exercise is excellent for upper-body strength—shoulders, arms, pectorals. If you can't do a complete push-up, do push-ups from your knees instead of your toes. Progress to the standard one when you can. . . . Jog.

13. *Leg lift.* Lie on side, on exercise pad, legs straight. Bring upper leg up and hold for five seconds. Then shift to other side and other leg. Do ten to twenty times each side. This exercise is very good for firming hip muscles. . . . Jog.

14. *Double windmill.* Circle both arms forward simultaneously and fast. Then reverse. Do about half a minute. This exercise is good to limber up shoulder and pectoral muscles. . . . Jog.

15. *Scissors jump.* Jump left foot back and right foot forward (as far as both go comfortably), right foot back, left foot forward—vigorously. Arms do reverse of legs. Do about a minute. This is a good overall exercise. It is limbering, too. . . . Jog.

C. Flexibility plus strengthening plus cool-down. Jog loosely fifteen seconds between each exercise.

16. *Sit-up.* Lie on back, legs well bent (this protects your back). Curl up slowly, keeping hands clasped behind head, until elbows touch knees. Then go slowly down. If you can't do it with hands behind head, keep them at side until you get better at it. Do five to ten times. This is an essential abdominal strengthener. . . . Jog.

17. *Back-over.* Lie on floor, on back. Bring legs over head and try to touch floor with toes while breathing out forcefully. Do one to five times. This exercise stretches hamstrings and lower back. . . . Jog.

18. *Knee strengthener.* Lie on back with plump pillow under knees. Straighten legs alternately, holding five seconds. Do four or five each leg. This exercise is good for knees, front thighs.

End by walking around room easily for a couple of minutes, doing some light stretches and shaking loose.

Note: Be sure to check with your doctor before starting on this, or any other, exercise program. ▽

HAIR-COLOR BASICS

(Continued from page 154)

The fact is, there are just so many shades you can lighten hair, and that's it. And in the lightening process, whether you are doing it with bleach or tint, you have to go through the full hair-color spectrum. Everyone talks about brassy. Well, brassy is the red in the hair—it is one part of the spectrum. And as you go from brown to blond, you go through all the shades of red on the way. That is why it is so much easier to be a reddish blond or a reddish brown or a light reddish brown than it is to be ash. To get a true ash—ash-brown or ash-blond hair color that holds and doesn't oxidize in a week—is almost impossible.

But why try? What is the matter with a little bit of gold in the hair or a little bit of red highlight? It makes everybody's hair look brighter. To me, it is almost a sheen color of the hair. It is that color which makes the hair look so pretty.

I think it is so terribly important to have a realistic expectation of what you can achieve with color. So often, people who color their hair themselves do not really understand how to choose a color. And they do not know how to judge what colors can be achieved with the natural shade of

hair they have to start with. I feel I can't emphasize this enough: try to recognize what is possible and what isn't, in terms of your own hair.

Why not highlight your hair? Or do a combination of one-process color, to lift the hair slightly and brighten it, and highlights around the hairline in front. This works very well. It gives you a lighter look and a prettier, more realistic finish.

When you tint your hair with one-pro-

cess color and you highlight it this way, you are using bleach. So, even though it is not a two-color process on every hair of your head, it is somewhat harder on your hair than a strictly one-color process. You should be aware of that. Especially when it comes to permanents. I am completely against permanents for double-processed hair. In fact, I even try to discourage people from having a permanent if they have one-process color. I think it is just asking for trouble. Sure you *can* permanent single-

process hair—in the past year or so, certain permanents have appeared that can be used, but I prefer not to. If you don't *have* to have both, it is better to choose between one and the other.

Henna is not really a problem in terms of permanent waves except that with henna the hair is more resistant to the permanent. With tint, it is less resistant. And if you have the henna after the permanent, you often get a brighter color than you would

“Choose between color
and a permanent. Don't do both!”

otherwise, because of the reaction.

I think the bottom line here is, if you're going to color your hair in almost any way we know—except wash-in rinses or semi-permanent color—try to choose between color and a permanent. Don't do both. That doesn't mean you *can't*—there are some wonderfully tough heads of hair out there that can take almost anything. But I'd say choose between one or the other if you want a wonderful head of hair—and I assume that's what you want. ▽

HAIR-CARE BASICS

(Continued from page 154)

all right, too, because it is simply a reminder to keep your hair clean. These protein-containing products are extremely effective for women with thin, or thinning hair—they make the hair look thicker and better as well as making it easier to take care of.

Normal brushing and combing is harmless. It is hard to do damage, especially if you use a natural-bristle brush and a wide-tooth comb. Excessively harsh brushes—those with blunt-end nylon bristles in particular—can cause breaks in the cuticle, however, and this results in some loss of spring and luster. Fine-tooth combs with sharp edges can also be a problem because they catch the hair and pull it. But all this is only temporary damage. When you pull a hair out, you simply start a new growth cycle—the one drawback being that you do not see the new hair for a couple of months.

Brushing or combing the hair when it is wet does call for extra care. When hair is wet, it absorbs water; it becomes much softer and stretches more easily. If you brush or comb wet hair too vigorously, you can damage it slightly. So be gentle.

"Gentle" is really the key word. If you just make a point of always going easy, you should have no trouble. What causes damage is all the excessive manipulation people go in for—they are so bent on changing the appearance of their hair and making it look better that they overdo it and end up making it look worse.

Permanents are a good example. Permanent-wave solutions, when used properly, cause remarkably little damage. And a permanent can actually protect the hair against damage—if a woman goes from straight to curly hair, it often means she is manipulating it less, and it may grow better simply because she is keeping her hands off.

However, permanents can cause varying degrees of chemical injury to the hair if they are done too often, or on hair that has been heavily bleached or tinted—or if the solution is too concentrated or left on too long. If the damage is severe, it can result in chemical dissolution of the hair, leading to temporary hair loss.

Hair straightening, too, can cause abuse if not done with a great deal of care. People who straighten their hair use solutions that are as a rule quite alkaline, and they occasionally use heat at the same time. This can be quite damaging, especially if the process is too harsh or too frequent. And this can lead to permanent hair loss.

Hair dressings are, for the most part, quite harmless. If too greasy, though, they can clog the follicles, causing a condition called oil folliculitis. And sometimes, if the grease gets too close to the hairline, it can mean a flare-up of acne—or what looks like acne. If this happens, use a less occlusive preparation—a gel or water-based product.

Black women are apt to use heavier pomades—and do more in the way of straightening and hot combs. There is one problem: if you use a preparation that is greasy and you then comb your hair with something hot, it does heat up the grease. The hot grease runs down the hair shaft to the scalp and can induce inflammation and lead to injury. If this occurs repeatedly over a period of time, permanent loss

of the functioning hair follicle can result.

The difficulty is that the less grease and heat you use, the less effective the treatment is. So you have to strike a balance between doing what gives you the desired effect and what gives you an undesired effect. Unfortunately, you do not find out until quite awhile later that you have overdone it. Then, it may take months, or even years, for the hair to come back to normal. And, of course, the way to get the hair back in shape is to treat it very gently and to do as little to it as possible. But when people can't do things to their hair, they get very upset.

Blow dryers are usually harmless, but if the heat is too high, they can also cause abuse. After all, hair is protein—it is dead tissue, but it is protein—and if you heat it too hot too often, it gets brittle.

The same is true of excessive sunlight, particularly for people with fair skin and fair hair who spend a certain amount of time at the beach. The damage here is simply the result of constant exposure to sunlight and water. Wet hair absorbs water and swells. Then it dries in the sun and shrinks. And when you go back in the water, it swells all over again. And all this swelling and shrinking leaves your hair looking exactly like straw after awhile.

Hair that has not been colored can withstand the sun much better. But there is no protection I know of other than physically covering the scalp with a scarf or hat or a product that keeps it from drying out.

Traction is another matter entirely. People who pull their hair back too tightly—those who wear ponytails and those who braid their hair in corn rows—can get scarring around the root of the hair. The condition is called fibrosis, and it causes permanent hair loss. Here again, it all has to do with using common sense—and moderation. Do not bind or braid your hair so tightly that there is a constant pull.

Hair-care myths are everywhere. Massage, for instance. The blood supply to the scalp has always been a prime concern for a great many people: their hair is starting to thin and they think their circulation has something to do with it. So they massage the scalp. Well, the fact is that massage does not work. Diet—presuming your diet is adequate to start with—doesn't work. Vitamins don't work. And hormones don't work.

Remember that it is normal for people to lose as many as one hundred hairs a day—and for each hair that comes out, a new one will be coming in. There often appears to be a cyclic pattern of growth—with hair growing faster in the warm months and less in the cold months and with more hair being shed at certain times of the year than at others—when the weather changes from hot to cold or from cold to hot, as a rule—although the reason for this is not at all clear. Pregnancy, certain medications, fever, or shock can result in noticeable hair loss two or three months later, but in almost every instance this is temporary.

All told, we have about five million hairs on the body—a million on the face alone and some hundred thousand on the scalp. And we have to lose an awful lot of hair before we can even begin to notice it. In fact, you can lose up to twenty-five thousand or thirty-five thousand hairs—roughly a quarter of all the hair on your scalp—without any noticeable difference in appearance. ▽



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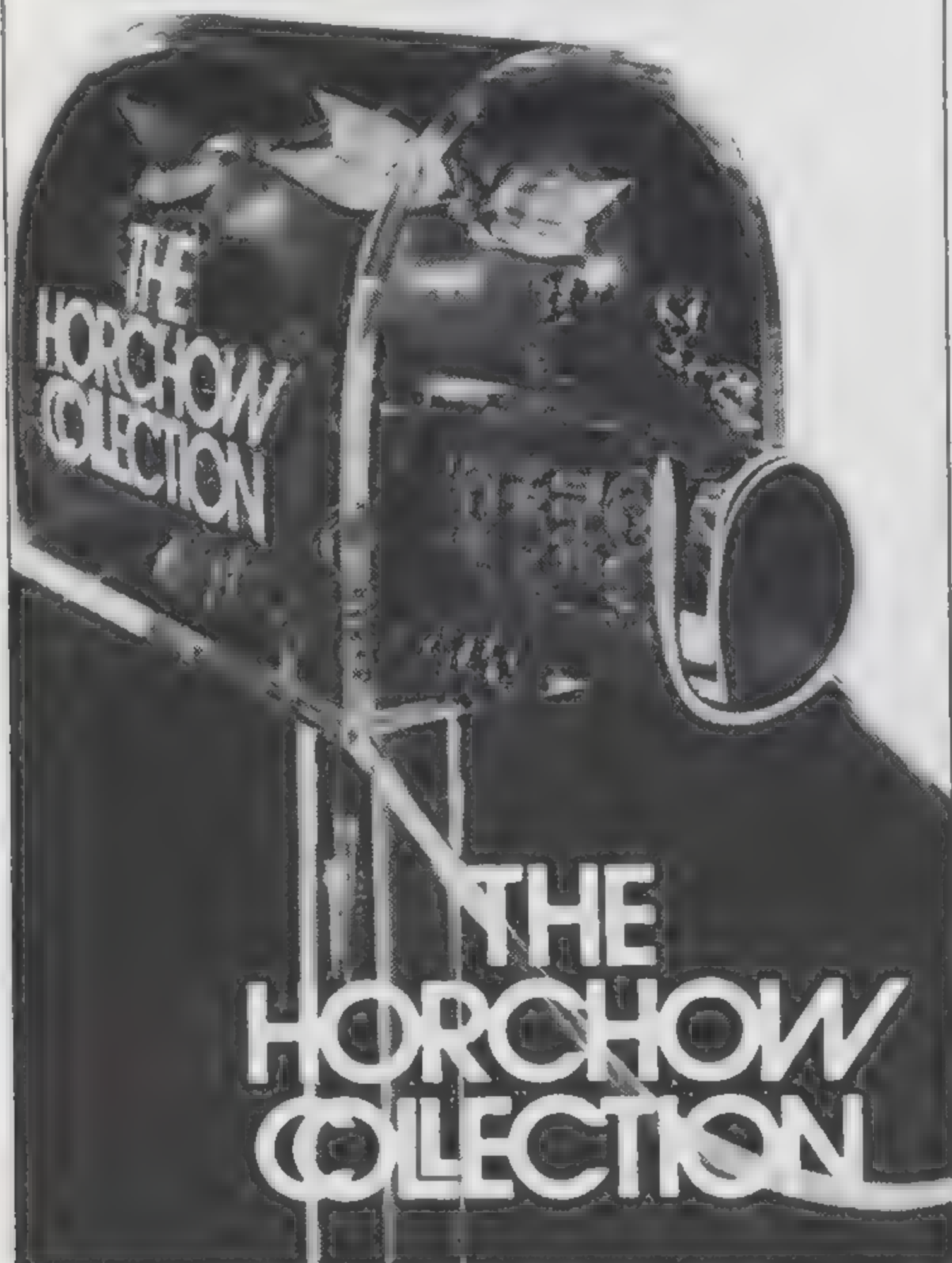
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SKIN-CARE BASICS

(Continued from page 152)

But if you have an oily skin and a tendency towards acne, the grease may cause trouble.

The main problem people have is that their face is either too oily or too dry. If it is too oily, that means the sebaceous glands are putting out too much sebum for the satisfaction of the individual. Nothing you do—with any local application—can influence the output of sebum by the sebaceous glands. So, all you can do is remove the oil from the skin with anything in which the oil is soluble or immiscible. And soaps and detergents do a good job of immersing the oils and getting rid of them.

There are also special solvents, containing alcohol or other ingredients, which people often use several times a day, hoping to keep the oil flow under control. But the oil comes out at the same rate, no matter what you put on your skin and no matter how you clean it. And a lot of these solvents are very irritating. If you happen to have terribly oily skin and acne, then perhaps some irritation is desirable. But if you do not have acne, you will probably find it is better to avoid using these strong solvents and, rather, just rely on washing your face to remove the oil.

Whiteheads, blackheads, and pustules all have to do with acne. And there isn't a thing you can do to prevent their formation other than using certain medications. Some

are available only by prescription but some you can get over the counter (OTC). And as far as OTC preparations go, there are a couple that are usually helpful. The benzoyl peroxide products have some value—Oxy-5 is one of these. And so do agents that have salicylic acid in them.

"There are a lot of old wives' tales wrapped up with acne—and most of them aren't true"

There are a lot of old wives' tales wrapped up with acne, however, and most of the things you hear aren't true. Acne is really a physiologic disease based on hormonal components of the blood, and we can't do too much about altering these—so we try to treat people with antibiotics to combat the disease. We all feel that stress makes acne worse. And it is possible that sunlight makes acne better. But I would discount practically everything else in its relation to acne.

There can be a relation between severe

EXERCISE BASICS

(Continued from page 150)

everything into one session and do it at least three times a week.

What about specific guidelines? Well, stretching should take you about ten minutes. If you are doing endurance exercise like running in the same session, do five minutes of stretching before your cardio-pulmonary workout and five minutes after. That way, the flexibility exercises serve as a warm-up period and a cool-down period. Easy does it for stretching—go slowly, don't force yourself, and don't bounce.

Strengthening next. This can take you twenty to thirty minutes if you want to be reasonably complete. But shorter periods are worthwhile, too. There are certain exercises that it is especially important to do because you are not likely to get their effect from sports or endurance activities. For instance, you do not get upper-body strength from most sports. You can remedy this by doing push-ups, arm hangs (if you have a bar to hang from in a doorway), arm curls, and squeezing a tennis ball for your forearm. If you can't do a real push-up, do a

modified push-up, using your knees instead of your toes as the fulcrum.

Abdominal-strength exercises are essential. The sit-up is a basic one. Do it slowly, with knees bent, bringing your chest and shoulders off the ground slowly, and then unwinding and coming down to a resting position. If you do it that way, it only takes eight or ten before you get fatigued. And, incidentally, strengthening exercises should be done only to the point of muscle fatigue—not to the point of pain.

There are several things you should always be careful about in doing these exercises. Avoid full squats, or deep knee bends, with or without weights, or duck walks—anything that puts pressure on the knee. Straight-leg exercises, like lying on your back, lifting your legs up and doing scissors, or raising your legs together—are not good if you have had any kind of back trouble. You should do back exercises with your knees bent. And butterfly exercises—where you lie on your belly and move your arms and legs like a butterfly—are not good. Many doctors recommend this kind of exercise, but I am against it. Anything that causes the back to go into extension, or into any stress, may cause difficulty.

KNOW YOUR SKIN

(Continued from page 152)

would be to use plain comfortable-to-the-skin-temperature water. At least in theory. But it often doesn't get the makeup off—you have to add a little soap or detergent. And some makeups are so tenacious, so difficult to remove even with soap, that you may want to use a cosmetic cleanser—in

other words, remove like with like.

If you do use a cosmetic cleanser, you are not going to be able to get it all off with a tissue or towel. So the question is: should you follow with soap and water to remove the last traces of oil? This depends almost entirely on how sensitive your skin is. Which does bring up an important point. When you put on various products, you don't usually think of this as "dosing" your skin. But if you have skin that is easily irri-

acne and birth-control pills. Some people get better; some, worse—depending on the type of pill. If the pill you are on does seem to be causing a bad flare-up, it is best to seek medical advice about this. You should see a doctor in any case if you have a bad flare-up.

As far as adult acne goes—acne in women between, say, twenty and forty—we do not understand what is going on too well. The acne is hormonally based, no question about it. But we don't know which hormones are involved. And we don't know how to change these hormones and not damage the individual. So we do not play around with that very much.

Now, if you are at the other end of the skin spectrum and you happen to have very dry skin, the problem is lack of water. And, washing, oddly enough, only dries it out more. That's why people with dry skin often find it better to wash less frequently in winter—when the cold dry air outdoors and dry, steamheated air indoors simply aggravate the condition, causing cracked lips, chapped hands, roughness everywhere. The horny layer of the skin—the flaky stuff—doesn't hold enough water, and we don't know why. It's a big mystery.

To get rid of the dryness, all you need is a little water. But how are you going to make it stay there? If you splash on water from the faucet, it is gone in five minutes, and then you are as badly off as before. The thing to do is to wet the skin and then put grease on—use something that has an oc-

clusive film (an oil or oil-like substance) to form a barrier and to trap the water in there. Indeed, that's what moisturizers are for.

Black skin is just the same as white skin—we know of no significant difference. It's true that you must try to avoid things that give you a lot of inflammation, because the pigment changes that you get with any inflammation are magnified if you have very dark skin. If you are white and you lose half your pigment, it is scarcely noticeable; if you are Black, such a loss is very obvious. But we are talking about pretty marked inflammatory agents—poison ivy, X-rays, things like that.

The sun is really no problem for anyone with Black skin. It is not too serious a problem for anyone with olive skin and dark eyes either. You don't want to expose yourself too much at the beach or on the slopes, but any kind of casual exposure isn't going to make that great a difference.

If, however, you are *very* light—if you are a redhead or have blond hair and blue eyes—then you do have to be extremely careful about exposure to the sun throughout your entire life. Because you have the least protection of anyone.

It is important to keep in mind that all sun damage is cumulative. If you get three minutes of sun each day for thirty days, it is about equivalent to being on the beach for ninety minutes. As far as we know, the damage is strictly on a straight-line relationship: every single minute counts. ▽

Some people need to concentrate more on stretching exercises; some, more on strengthening. To help you decide which *you* need more, use this little rule of thumb: Press your thumb back towards your forearm. If you can lay it along your forearm easily, you are very, very loose, and you probably need to concentrate more on strengthening exercises. If you can't get your thumb beyond a right angle, you are very tight and susceptible to back trouble, calf pulls, heel tendinitis, shoulder tendinitis. You should put more emphasis on stretching exercises.

Coming now to cardiopulmonary endurance, what is called for is three or more sessions a week of twenty to thirty minutes each—with your pulse rate raised to training level. That's around 150 beats per minute if you are thirty, 140 if you are forty, 130 if you are fifty. (It is about three-quarters of your maximum heart rate.) Of course, you don't start out with a twenty-minute stint if you are out of condition. Endurance-exercise programs must be started slowly and built up gradually.

Remember, too, that there are no shortcuts to fitness. Little quickie programs do not work. Getting fit and staying fit needs a

certain amount of time—and a certain commitment. But it can be relatively easy, and it can be fun.

Variety is important—for one thing, it builds better performance capabilities. I would not advise it so much for the stretching and strengthening part of your program, though, because you ought to be stretching the things that tend to get tight and strengthening the things that tend to be weak. Think of the stretching and strengthening part as working on the deficiencies. And then, the cardiopulmonary or endurance exercise would be the variety part—the fun part. You can mix running, biking, swimming, fast tennis, squash, anything that gets you going and makes your heart work harder.

You can combine indoor and outdoor exercise. Or you can do everything right in your own living room, if you find that easier. Strength. Flexibility. Endurance training. You can have your own personal parcours if you like. You can train hard at each stage, with no rest in between, and go right on to the next stage—putting all your exercises together in rapid fashion, and throwing in some running in place or rope skipping as well. That gives you your complete workout. ▽

tated, you would be much better off watching how *much* you put on. Because the more you put on, the greater the chance of irritation. And for women with Black skin, there is an additional reason for caution because the skin gets a noticeable change in pigmentation when it is irritated and inflamed.

A great many makeup products are being formulated with sunscreens. If you are *very* light, you may find this new kind of protec-

tion against sunlight extremely helpful. The sunscreens in these new products will certainly decrease actinic damage if they stick to the skin. Especially if you put them on about an hour before you go out in the sun, so you have a better chance of having them adhere. Don't just put them on your face. Put them on the back of your hand, too, and in the "V" of the neckline—the areas that are going to have the most exposure. ▽

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SURGI-CREAM

THE SCARSDALE DIET

(Continued from page 139)

Dr. Blackburn, a pioneer in the concept of protein sparing, or persuading the body to use its fat stores but not to deplete its muscle proteins, feels the Scarsdale plan has its good points but is nutritionally flawed and needs correcting.

Among its virtues: "It has a built-in factor for compliance—the medical term for doing what the physician prescribes," said Dr. Blackburn, "because it spells out just what you're to eat for each meal for fourteen days. And the diet has an acceptable variety of foods that taste good."

Quantity counts

But here is where the diet should go a step further, Dr. Blackburn believes. "While a diet is telling you what foods to eat, it should also direct the amounts to be eaten, particularly of calorie-dense items such as meat.

"For example, 'plenty of steak' is listed for dinner twice a week. That frequency is fine; but, to Americans, plenty of steak can mean up to twelve, fourteen, even sixteen ounces. And, remember, steak registers eighty to ninety calories per ounce.

"It would be far better to weigh each meat portion across your kitchen scale—and limit your serving to about four ounces after cooking."

Balancing oils and fats

A brief set of rules accompanies the Scarsdale menu plan. One of these prohibits the use of any vegetable oil or fat, as well as butter, for such food preparation as cooking vegetables or dressing a salad. Thus, polyunsaturated fat is eliminated from the diet. What fat there is, even though the amount is small, is the saturated, cholesterol-bearing animal fat contained in the meat, cheese, and eggs.

Dropping out polyunsaturated fats while using meat and cold cuts, according to Dr. Blackburn, moves in the opposite direction from current nutritional advice, which recommends that dietary oil and fat should be largely the polyunsaturated kind.

Charcuterie, non

Dr. Blackburn takes particular exception to cold cuts (spiced, cured luncheon meats) which he thinks shouldn't be in the diet at all: "Cold cuts are high in sodium, high in fat, and relatively low in nutrients; not a very good protein source. They don't begin to compare in value with similar portions of fish, lean meat, cottage cheese, or cooked navy beans," he said.

A check of food-composition tables bears this out. Cold cuts such as boiled ham, spiced luncheon meat, and minced ham can have as much as 50 percent more calories, half to two-thirds less protein, three times as much fat, and five to twenty times as much sodium as do lean beef, fish, and chicken. Cooked beans and cottage cheese are low-calorie, low-fat foods with protein values only one-half to one-third lower than the meat-fish-chicken group.

Old hat: the no-starch rule

A general belief about foods high in com-

plex carbohydrates—that is, starches—is that they're very fattening and one must avoid them. Bread, potatoes, rice, and beans are considered off limits in a weight-control diet. The Scarsdale diet holds carbohydrates to a minimum—no alcohol, no sugar, and only one thin slice of toasted protein bread each day, with an extra slice on fish and egg dinner menus.

"We really must unglue that notion," said Dr. Blackburn. "There is nothing uniquely fattening about a carbohydrate except that in one form—sugar—it tastes so good we may overeat. But there should be a definite place in the diet for the legumes, such as beans, peas, and lentils. They give you fiber, they satisfy hunger, and they give excellent nutritional value, including protein."

Among the diet recommendations made

Distributing calories

The Senate Nutrition Committee recommendations, which aimed at correcting America's generally bad eating habits, also provided a useful guide for permanent weight control—dividing one's calorie intake among the three major dietary substances; carbohydrates, fats, and protein. By the Committee's scale, about 48 percent of calorie intake should come from carbohydrates, which include both starches and sugars—with emphasis on starchy vegetable sources. Fat should amount to no more than 30 percent of total calories; and of this only one-third should be saturated, or animal-source fat, which includes butterfat. This leaves only about 12 percent of calories to come from protein sources—animal protein to come from meat, milk, fish, chicken, and eggs; plant protein from

"Psychological key to the success of the Scarsdale diet—its only magic secret—is the no-decision factor"

in 1977 by Senator George McGovern's Senate Select Committee on Nutrition and Human Needs was the suggestion that we increase carbohydrate consumption to almost half the total caloric intake, while cutting down calories from fat sources. This means a lot more vegetables, beans, and cereals.

The fat-burning fallacy

Another instruction given with the Scarsdale diet is that the combinations of foods listed for each meal should be strictly observed. This is useful for providing a balance of nutrients and giving appetizing variety to meals; it is not, as some believe, for the purpose of burning body fat faster.

Won't restricting carbohydrates help the body burn off fat? "Being on a low-carbohydrate diet is not going to burn off fat," said Dr. Blackburn. "Eating fewer calories and spending more energy than you take in is the only way to get your body to consume its fat stores. There certainly is nothing magic that will enhance fat-burning in any diet."

David G. Johnson, M.D., chief of endocrinology at the University of Arizona Health Sciences Center in Tucson, agrees. "Weight loss through special chemical interactions of foods just doesn't exist," he said. "People lose fat through negative calorie balance—spending more energy than they take in as food."

Dr. Johnson added that the Scarsdale diet appears metabolically and nutritionally sound, though there's no chemical magic about it. On the 1000 to 1200 calories a day the Scarsdale diet provides, when meat servings are kept moderate, "most people should lose one to three pounds a week," he said.

grains, beans, and vegetables. Since many foods (buttered toast, for example) contain some of each kind of nutrient, it takes knowledge to follow this plan. Consciously paring down of fatty foods, along with buildup of grains, cereals, and low-fat protein foods, will redistribute calories along improved lines.

Keeping fat off

Both Doctors Blackburn and Johnson stress the bottom line of weight control: Once you take fat off, only permanent changes in eating habits will keep it off. Sad but true, the majority of dieters regain the weight they've lost, which accounts for the excitement and hope with which each new diet fashion is received. A balanced diet is important, thinks Dr. Blackburn, but a balanced life style is even more essential for health, well-being, vitality. For those of us who have been doing it wrong—as indicated by the need for a weight-loss diet—it may be time to consider change. "This involves not just change in the way of eating," said Dr. Blackburn, "but change in the way of thinking about oneself, including exercise and relaxation on a regular basis. Without brand-new living habits, weight-loss dieting just isn't going to work for you."

But then, who would be left to plunge enthusiastically into the next new slimming diet when it comes along?

EDITOR'S NOTE: "The original Scarsdale diet, along with such variations as vegetarian and gourmet versions, can be found in Dr. Tarnower's just-published book: *The Complete Scarsdale Medical Diet Plus Dr. Tarnower's Lifetime Keep-Slim Program*" by Herman Tarnower, M.D., and Samm Sinclair Baker (Rawson, Wade). ▽

THE NEW DISCIPLINE

(Continued from page 139)

Doing what you should, while resisting what you want, is the essence of the old discipline. But, warns the new, resistance breeds resistance; deprivation incites rebellion. (For example: a friend of mine diets fiercely. What willpower! But then, every so often, I catch her hurling herself—silently screaming “BAN-ZAI,” I imagine—into quite a large bag of potato chips.)

The new discipline suggests that one avoid, as much as possible, the experience of deprivation, rigidity, forcing. The trick is to want, as much as possible, to do what you're doing. It is remembering—keeping in mind—what you really want. It is allowing the task to draw you on rather than pushing it all the way. It is searching, if necessary, to find your purpose, your interest; scrounging, if necessary, to find the reason you want to do the task.

To say, “I don't have any discipline,” is only to confess, “I don't know what I want,” or “I'm not sure what I want.”

It sounds too easy, doesn't it? It sounds suspiciously pleasant. And yet, if the goal is not to suffer but to arrive at one's goal, one can't do better than to harness desire. Strong desire is the sort that counts: not wishy-washy “wish” but intense, unambivalent “want.” The virtuosos of discipline are champions at wanting. Listen to Georgia O'Keeffe, writing in *Art USA Now*:

One works I suppose because it is the most interesting thing one knows to do. The days one works are the best days. On the other days one is hurrying through the other things one imagines one has to do to keep one's life going . . . always you are hurrying through these things with a certain amount of aggravation so that you can get at the painting again because that is the high spot. . . .

A disciplined woman, we would say of O'Keeffe, supposing that she is able to force herself into her studio regularly, when the truth is she must force herself out of her studio. And she “wants” to do “the other things,” if only to get the doing over.

“No, no, no,” says another woman of discipline. “It's giving things up, certain pleasures.” This woman is bone-thin, a person without flab, mental or physical. A person who speaks of discipline as “a passion,” who swims thirty pool lengths five times a week, who does not drink, and who, when she stopped smoking, *lost* weight instead of gaining like everybody else. I have some

nerve telling her what discipline is.

“On a cold morning,” she is arguing, “I have to give up the pleasure of staying in bed to throw myself into an icy pool.”

“But what you want,” I insist, “is what swimming will give you, not what staying in bed will.”

“Take smoking,” she says. “That's a very good example. The first six months off cigarettes were one long tantrum for me. You can't say I didn't want a cigarette.”

“But you wanted to stop more. You told yourself you wanted health more than you wanted to smoke.”

Being disciplined is being extremely gullible and swallowing all the things you tell yourself. It is—by invention, imagination, pledges, lies—arranging your attitude so that as much of yourself as possible is facing forward, meeting the task head-on, rather than half yanking and half dawdling.

“Will,” wrote psychiatrist Rollo May, “is the capacity to organize one's self so that movement in a certain direction or toward a certain goal may take place.” Will—the clarity of aim—is most of discipline, and the mover is energy.

Urgency must be a factor, too. The disciplined are never slack.

And patience. The disciplined persist in believing that if they put one foot in front of the other they will arrive at their destination (the undisciplined have no such faith).

And a certain still-point. The disciplined are not easily rattled. They have enough internal silence so they can hear their own answers, weigh impulses, be sure the mouth—that unbroken horse—doesn't run away.

There is something spare and spartan about the disciplined. They are self-sufficient, singular. The undisciplined, in illusion, anyway, remain attached to external authorities, relying on these intimidators for motivation and to simulate urgency. The undisciplined do the task for the authority instead of for themselves. They practice the sonata for the teacher. They get the job done on time so the employer won't be angry or will be pleased.

The disciplined don't have that kind of parent-child relationship with authority; they are their own authority figures. To the undisciplined, that's sort of lonely; their fear of singularity may be precisely the reason they remain undisciplined.

Being undisciplined is a way of (secretly) calling for rescue, stalling for time until help arrives. At the moment one realizes that no one is answering (a stark moment), the work begins to get done.

Being disciplined is not waiting until one is cornered. It's doing what's difficult willingly and with grace. Maybe it's just being a good sport. ▽



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MARIETTA TREE

(Continued from page 143)

has got it across to all of us that to work for the community is the highest good—the best thing you could do with your life. I am a quite different person from her, and I have had the great good luck of being able to experience more of the world and more in the world than she, and I have a greater range of friends and have tasted more of the texture of life.”

Fast forward in the life of Marietta Tree: Leaves college (University of Pennsylvania) at end of third year to marry Desmond FitzGerald (“many men were rumored to have died of sorrow,” says friend of those days). Daughter is born: Frances—Frankie—FitzGerald, author, many years later, of *Fire in the Lake*, Pulitzer Prize-winning history of Vietnam. . . . World War II: Desmond FitzGerald goes overseas. Wife gets job as researcher on *Life* magazine, working for editor Jack Jessup, who instructs her in such hitherto arcane subjects as economics and geo-politics, and requires that she know voting records of every member of Senate on ten major issues. Also voting records on ten major issues of all committee chairmen in House of Representatives. (“This sounds difficult but it isn’t. Any kid in the United States knows all the batting averages of all the baseball players in both leagues; if you are interested in those kinds of averages—or those kinds of issues—they are easy to remember.”) . . . Joins Newspaper Guild, and eventually becomes a shop steward (“I was rather a conventional-minded Republican girl, and the head of the union said to me, ‘Look, this union has got all these benefits which you are enjoying, and you did nothing to help get these benefits. We got them, through banding together and through work. And therefore you should participate.’ I thought that was a very cogent argument, so I joined.”) . . . Shares an office at *Life* with Earl Brown, “literally the first Black I had ever met in my life.” She sweatily polite to him to demonstrate absence of prejudice; he sweatily polite in return. One day, she gets his phone messages down wrong. Fight ensues. As tempers flare, color fades—“I never saw him as different again. I never saw the color of anybody again. I just saw people.” . . . Still at *Life*, she begins to work in civil-rights movement and, with a small group of people, starts Sydenham, the interracial hospital in Harlem—“that is, interracial *voluntary* hospital. Voluntary as opposed to public. The board was integrated, the doctors were integrated, and the nurses—all the way through the hospital, for the first time in the history of the United States. It just shows you what a few individuals can do if they set about to make changes. That is what is so exciting about America. And it gave so many Black young men the impetus to go to medical school; they knew, finally, they could work in a private hospital if they wanted to, and send their patients to private rooms in this hospital. None of this was possible before.”

War ends. Husband returns. After four years, they are two very different people. At his request, Marietta stops working. A period of great frustration, and she eventually returns to civil-rights movement on full-time basis, becoming head of Social Services

at Sydenham.

1947. By now divorced, Marietta marries Ronald Tree, Member of British Parliament, investment banker, writer, entrepreneur. They go to live in Ditchley, one of the great eighteenth-century English country houses (now housing a foundation for Anglo-American studies). In Barbados, for holidays, they build “the most lovely folly of a Palladian house.”

In 1950, Penelope Tree is born. Back in the States, the family settle into a handsome townhouse in New York. (Since Ronald Tree’s death two years ago, this, and the house in Barbados have been sold. Mrs. Tree now lives in a pleasant, single-floor New York apartment with an eye-level, and

“Women’s rights, civil rights,
human rights—the energy
of this woman boggles the mind!”

therefore somewhat Venice-like, view of the East River.) . . . Working under Eleanor Roosevelt, she becomes fully involved in civil rights. Inevitably, this leads to political involvement—“I realized that it was pretty hard to change the hearts and minds of people; it was quicker and more efficient to get the laws changed, such as getting the first open-housing law passed. So I chose the party I thought was most likely to change the civil-rights laws, and I worked very hard in politics. I got to know this city very, very well, and the people in it, and the people who were running it. At the end of the ’50s, I was working in every election, sometimes local, sometimes national. And I was appointed by the then Mayor Wagner to be New York Commissioner on Human Rights. Then, when Adlai Stevenson, for whom I had worked in both the ’52 and ’56 Presidential campaigns, was appointed to the United Nations, (I think) he asked President Kennedy if I could be United States Representative on the Human Rights Commission. And I was; it was a logical extension of all the work I had been doing. After Stevenson died, I worked on the staff of U Thant, who was then Secretary General. Under Lyndon Johnson, I became an ambassador to the U.N., because by that time I was also on a variety of committees in the Economic and Social Council, and a committee to do with non-self-governing territories in Africa. . . . It suited me very well being at the U.N.—having been trained in politics, and being by nature rather an extrovert, and liking people, and good at remembering names, I had a marvelous time. And as a result of the seven years I spent there, I have at least ten friends in every country in the world.”

Seeing these friends is one of the great joys of Marietta Tree’s life, and she does so often. Either they are passing through New York, on which occasion she puts on something long and chiffon-y from Halston or Thea Porter, and gives them for dinner “the kind of food that other people have for lunch . . . as a first course, say, finnan haddie, and for a second course, perhaps some cold smoked turkey and salad, and a hot

dessert, such as hot fruit with rum and ice cream. Very light, simple food. And immense amounts of wine in individual carafes.”

Or visits are the other way around, and Mrs. Tree flies off for a weekend to see her friends on their home ground—Budapest, London, wherever. “I believe in taking four or five vacations a year, if possible—I mean trips of five days surrounded by two weekends, I got used to doing it when Ronnie was in Barbados; I would fly down every two weeks or so for the inside of a week, then come back and get the weekends on either side.” Obviously, flying doesn’t trouble her. Anymore. “It used to terribly, when my children were young. I imagine that this

is an atavistic feeling of a mother, that she shouldn’t be killed before the children can look after themselves. Now, of course, they would be perfectly all right.”

She is a loving mother, but not a doting one. Long ago, she learned that rarest of parenting arts: to hold on by letting go. It is not so much pride that she feels in Frankie’s literary achievements or Penelope’s budding career as a lyricist—as though that would be a kind of hubris—but a more objective admiration for them as their own women, gifted, self-developed, and self-sufficient. Like many parents, Marietta Tree has faced the conflict of living styles between her children’s generation and her own, and the challenge of dearly held standards and values—all the classic alienations of contemporary family life—and survived them. When Penelope left college and eloped to another country, Marietta and Ronald Tree weighed the price of disapproval against their relationship with their daughter, and they reached out.

Mrs. Tree accepts the idea that men and women today live together informally. If she has any difficulty at all, it’s with the terminology—is he one’s daughter’s friend? companion? partner? “Julian Huxley told me the most marvelous limerick about Magda Lupescu, who was King Carol’s ‘great and good friend’—

Said the red-headed Magda Lupescu,
Who came to Romania’s rescue,
It’s a wonderful thing
To be under a king.

Is democracy that good, I ask you?”

Once, in this magazine, she declined to talk about sex, citing her Puritan roots. She is still reticent. “I am always amazed when my friends tell me that their daughters come back from an evening or a weekend and fling themselves down on the bed and discuss their sex lives with them. I would never dream of bringing it up with my children or my mother; I should think everybody would be intensely embarrassed and inhibited. And I think that is probably a result of my Puritan background. Attitudes towards sex are very strong in a Puritan culture—of all the ten commandments, the one about lust is

much more important to Puritans than all the rest. Which I suppose has something to do with property, because Puritans were very hard workers and very involved with the growth of capitalism and the work ethic, and property is a very significant part of this—it's a fairly sacred institution. And if families are going to be messed about with illegitimacy, it ruins the heredity principle of property. Therefore, women must be tremendously disciplined; they must not dally sexually because of this fear of illegitimacy and the passing on of property. Of course, it goes back so far that nobody even knows it's buried, but I should think that was the reason. And now that there isn't much property to pass on and we have contraception, the whole ball game has changed. But these habits die hard."

In the old Greek poem, the fox is an animal that knows a little bit about a lot of things, and the hedgehog an animal that knows everything about one thing only. Marietta Tree is an avowed fox. And, being a fox, "my brain goes very fast—an enemy might say that I am facile. I'm often a few steps ahead, and I wish that people didn't go on, because I have already understood what they are going to say and I get impatient for the end. I get impatient over long telephone calls—over anything that takes a long time. I like to do everything fast. And, therefore, not perfectly. Babe Paley, who was a great friend, was a perfectionist. Whatever she did turned out perfectly, but perfection is a capacity for taking infinite pains, which she had in full degree and I lack totally. She used to worry terribly when she felt she wasn't reaching her own standards of excellence; it used to upset her so and exhaust her. Whereas it's my nature to say 'I will try to achieve 85 percent of the goal, but if it's 65 percent it's at least passing.' It's sloppy, which is what I've always been accused of—being sloppy, not paying attention to detail. And being superficial. I don't feel I'm superficial in my goals. But I think that I spread myself a bit thin and that I probably could be much more effective if I confined my interests. The trouble is, everything is interesting. There is so much to enjoy. And so much to do; I think of the people in the inner cities and how we have got to do something fast, and I get so impatient. People say this makes me irritable. I don't think I am. I think I am serene and very good-tempered.

"I am also pretty dependable. I am there when I say I am going to be there, or if somebody has asked me to make three telephone calls, I make those three telephone calls. My father told me this many, many years ago. He said, 'You will get far more credit than you deserve if you are dependable. Others can be brainy or beautiful, Marietta, but you can be dependable.' And more than any other virtue, this has led to what I feel is an interesting and lucky life."

Marietta Tree considers that her life is divided into three strands—three motivations. One is her deep concern with the inner cities, especially in the United States: "It is tragic that 50 percent of the kids in the cities haven't got the opportunities that all the rest of us have when we're growing up; they're just trapped there. I can't bear that the American Dream may be disappearing into shreds—the idea that anybody who comes to these shores is welcome, and if he works hard enough and trains himself

hard enough, he can make something of his talent; he will have opportunities. This just isn't so anymore, unless we do something."

Her concern is expressed in her work. "There will be no opportunities until there is a pretty general prosperity. None of the programs will be funded, education will not improve, food will become less and less nutritious as it gets more and more expensive and as inflation hits us all. Therefore, the state of capitalism is immensely important to this country. And I feel very fortunate to be on the board of six or seven national corporations and to be able to study them at close hand and to see for myself, and sometimes even have an effect on the outcome of their policies. Capitalism has a lot of faults, but it is the best system there is so far for improving at least the economic rights and the material existence of our people. When I was young and working on *Life*, I used to think I was going to be a socialist—I thought I was becoming a socialist—but having studied it rather closely in England when I lived there (and my husband and I lived in England for three months a year for thirty years), I realized that just nationalizing industry is no solution. It only makes things more inefficient.

"The third great strand of my life—and this, I imagine, makes me different from generations that have gone before me in my family—is pleasure. And under the heading of pleasure, I put family life first. And friends, just chatting with friends. This is why New York is such a marvelous place,

rights—the energy of this woman boggles the mind! One would like to know the secret, just in case it can be bought over the counter . . . it isn't Tiger's Milk. "One year, because I was working extremely hard in a political campaign and going out every night, I took Tiger's Milk—I had read Adelle Davis—and, at the end of that year, I had a cholesterol problem, which the doctor attributed to the Tiger's Milk." As you might have guessed: "I'm lucky in my genes—my mother and all my mother's family were energetic. Also, my analysis, which I had in my twenties. Before that, I was exhausted the entire time. I'd get home from my job at *Life* and just lie down and hardly be able to get up. Although that isn't why I went to an analyst. I went because this was the unhappy period after the War when my husband wanted me to resign my job, and I wanted to find out whether I was being perverse, or . . . to find out what was real. But the greatest benefit from the analysis was this enormous flow of energy that came into me—obstacles were removed."

Marietta Tree has a wish: she would adore to become a grandmother. "I think I would be a good grandmother. I have this fantasy that I can communicate extremely well with children under two; my daughter Frankie says it is only because they can't talk back. I was very lucky in my own grandparents . . . you know why grandparents and grandchildren are supposed to get on so well, don't you? Because of the Common Enemy."

"My father said, 'You will get
far more credit than you deserve
if you are dependable' "

because of its richness and the variety of people one meets ordinarily; we are so much less restricted in our acquaintances than any other place in the world. And the opportunities that are open to us for pleasure—the museums, the fact that this is the dance capital of the world, the sightseeing. This side of me was very much encouraged by my husband. He gave me a taste for pleasure and knowledge of beauty, of architecture, of sculpture, of painting. He gave me a taste for sightseeing, which is one of my motivations for traveling."

Ronald Tree died two and one-half years ago. "It's a terrible lack in my life, and nobody knows how terrible it is until it happens to her. I have a strong fellow-feeling for all widows that I never even thought about before. I feel I am fortunate to live in New York and to have a structured life, which so many widows don't have. I don't think about marrying again. I would if it came my way. But I am not going to have to get married, the way one would have had to in another period. That has a lot to do with Women's Liberation, and I am grateful that I am a beneficiary of it, and I try to pay it back a little by working for various women's groups or causes."

Women's rights, civil rights, human

One looks at this most un-grandmotherly woman. Trim, long-legged figure (thirty minutes of exercise every day, no matter what). Beautiful, unlined skin (soap and water, a little Vaseline under the eyes at night). No sun—"even in the tropics. I do not swim after 9:00 in the morning or before 5:00 in the afternoon, do not play tennis before 5:00. If I have to go out in the sun, I swathe myself in scarves and a hat, and take a parasol. In New York, too, or, failing a parasol, a black umbrella. I went around Florence one summer with a black umbrella, and everybody jeered, '*Piove, Signora, piove?*'"

One looks . . . does some fast mental arithmetic . . . and asks: "Is it polite to ask how old you are?"

"Oh, it's not polite at all! I have just started not telling my age this year. I think that age, especially in women, is unattractive to a lot of people. It is all right to be a materfamilias, and it's all right to be a Louise Nevelson or older, but it's not all right for somebody who is doing the things that I do to be a great deal older than other people. Unconsciously, they think that you are diminishing in all kinds of mental powers and physical strengths. If you are not, why have people think so?" ▽

ART FOR '79

(Continued from page 137)

Indeed, the involvement of these painters with Abstract Expressionism is a common feature (some of the artists aspire to the large scale of Action Painting, as well). However, the New York School, 1979, is quite different from the New York School of thirty years ago, the classic Abstract Expressionist period. In fact, two of the artists in the exhibition, Nicholas Africano and David True, do not live in New York at all—a situation that would have been unthinkable thirty years ago, when the shoulder-rubbing on Eighth Street provided the focus for an exciting underground art scene trying to make contact with the world.

Suffering from the opposite of the public indifference to art that met Abstract Expressionism, today's young artist faces not a hostile audience but a public all too eager to devour art as speculative commodity and status ornament. Reacting against this situation, Conceptual and Process artists refused to make art at all, denying society the pleasure of their art as an angry child might refuse its parents the satisfaction of its achievements. The new group of emergent talents featured at the Whitney, however, have managed to define a much more adult stance. Without caving in to the public's demands for an easily digestible, unthreatening, facile decoration or for superficial jokes, they have, nevertheless, against great odds and in a bleak situation, sustained a commitment to communication with, rather than rejection of, the audience.

The nature of the artist's communication with his or her audience is fundamental to all the painters in the show. (Significantly, four of the ten artists are women; whereas Lee Krasner was the lone woman in the recent Whitney survey of Abstract Expressionism.) To make sure their art offers some avenue of accessibility, all of these painters work with familiar images. These images, unlike those of Pop art, which were derived from reproductions, refer to things everyone has experienced.

Conserving Pop art's urge to democratize art, the new Image painters have rejected the hard-edge, cold mechanical style of Pop in favor of sensuous surfaces, a warm, tactile painterliness and a repertoire of subjects that includes people, landscape, animals, plants, birds, houses, and boats—in short, the mundane stuff of everyday experience. That these subjects are involved with direct experience rather than with the secondhand experience of reproduced images

is essential to the new esthetic that stresses human values, including the value of seeing the artist's hand in his work instead of the look of an anonymous depersonalized art.

However, because this new art is an authentic expression of our time, it is no hedonistic celebration of the *joie de vivre*. Its colors are not the pastel tints of Color Field painting; they are subdued or standardized hues. Lois Lane's somber paintings, for example, are almost as black as Ad Reinhardt's infamous "black" paintings; and Susan Rothenberg's restriction of her palette to black, white, and terra-cotta flesh tones is the opposite of the flashy glitter that attracts instant attention. The muted or ordinary colors these artists use are typical of the attitude their works express: the colors are there to be experienced and interpreted but, like secure people, they do not demand

choice of imagery, Jennifer Bartlett explains she chose the first four things that came to mind: house, tree, mountain, and ocean.

In not being willing to claim for their art more than it can deliver, these artists avoid analyzing the complex interrelationship of subject, form, and content in their work; this analytic activity they leave to the viewer. The focus on relationships—between the different objects or personages depicted—as well as the nature of the communication between artist and viewer in these works is different from recent closed-circuit art that seemed to want to keep the viewer out, defining the art world as initiates into highly specialized mysteries.

The attitude of these New Image painters is far more open and generous. Without giving away their meanings in explicit or literal images, they are willing at least to

"Sign that energy, vitality, and integrity are returning to the art world"

attention. Some examples are more quiet and reserved than others; but, in general, the mood of the *New Image Painting* is a reticent dignity—like the presence of a person who has something to say but is not about to interrupt a conversation.

Not surprisingly, the personalities of the artists producing this work are quite different from the *macho* postures that other generations inherited from Abstract Expressionism, perhaps because women have begun to figure so largely in the art world and women have a hard time being *macho*. It is as if these artists had learned their lessons of subversion from the Chinese Red Brigades: look and dress like everybody else, act cheerful, smile, and no one will guess you want to change the world. The artists' statements in the excellent catalogue authored by curator Marshall (who also smiles a lot) are happily lacking in the polemical defensiveness of those of the last few self-proclaimed art "movements." They are straightforward, informative, unpretentious, and betray no campy snideness or sarcastic nihilism. Nicholas Africano, for example, who paints miniature people in real situations, writes in everyday language anyone can understand: "I want my paintings to be about something, as opposed to being about nothing or being about themselves. Their reference is human experience, so they are figurative and narrative." On her

share the burden of esthetic interchange with the public, making art a two-way street. The idea that the viewer completes the art work and is necessary to it was first articulated by Marcel Duchamp in an essay called "The Creative Act." Later, Jasper Johns drew a target and supplied water color and brush for the spectator to complete a work titled "Jasper Johns and". So many people have misunderstood Duchamp to mean that everyone was an artist, it is a relief to see that some artists understood his message correctly: everyone participates in the creative act with the artist, who remains a singular figure with special talents, gifts, and insights.

That this realization has come to a group of young artists who have had the courage to continue painting, finding an innovative approach to representation which takes into consideration all that has been discovered about formal values by abstract art, as well as the generosity to want to communicate with the public—if the public is willing to make an effort at least—is the healthiest sign that energy, vitality, and integrity are returning to the art world. *New Image Painting* is a great way to start the new year; it may mean that 1979 is the year in which the 'sixties—with their instant everything, schlock values, celebrity cults, self-promotion, and dehumanized assembly-line production—are finally over. Hooray! ▽

IDEAS, '79

(Continued from page 134)

grams as Social Security Disability Insurance, Medicaid, and Medicare, while Congress is being asked to approve a \$2.2 billion supplemental budget request by the Defense Department for developing two new intercontinental missiles.

Already alarmed by effects of the dumping of chemical wastes, many people now oppose the construction of nuclear plants in their states; protest groups are growing in strength and number.

Abortion: An increasingly ferocious battle over the right of any woman, rich or poor,

to an abortion, one of the most divisive questions in the country. The Supreme Court ruling of 1973 upholding the right of any woman to obtain a medically safe operation made history. But, in 1976, the Hyde Amendment banned the use of Medicaid funds for abortions; and, in 1977, the Supreme Court ruled that states had no obligation to pay for Medicaid abortions. 1979 will see a powerful campaign by anti-abortion groups to gain even more influence and political impact, while those favoring a woman's right to a legal abortion challenge the Hyde Amendment in the courts and fight to preserve choice for all.

Sports violence: There's a growing awareness of the violence and new "war ethic"

in football, ice hockey, boxing, and of the injuries caused to both youngsters and professional players, often the result of techniques taught by coaches. It may be, as one columnist wrote, only "a matter of time before a national television audience sees a player killed as 'part of the game.'"

The ERA: With Sarah Weddington as President Carter's new senior adviser on women's issues, we now have an effective advocate for passage of the ERA close to the White House. Instrumental in the Senatorial extension of time for ratification, Weddington promises to continue efforts to win that from three more states. Until ratification comes, ERA is an issue of primary importance for all women.—A.A. ▽

FASHION INFORMATION

Page 38: Above right: Hair comb at Altman's. Earrings, Kruger Gallery, NYC; Maison Posh, Locust Valley, NY; Matthews, Beverly Hills. **Page 75:** Above left: Earrings, Savage Jewelry, NYC; Hand Feats, Westfield, NJ; Georgetown Cotton, Tysons Corner, VA. . . . Above right: Ski goggles, Saks Fifth Avenue, NYC; Dave Cook Ski Shops, Colorado. **Page 82:** 1. Scandinavian Ski Shop, NYC; La Epoca, Miami. . . . 2. Available at professional eye-care specialists. . . . 3. Bloomingdale's; Robinson's, California. . . . 4, 5. Available at professional eye-care specialists. Prices for frames only. **Pages 102-103:** Earrings by Joanne Cooper & Peter M. Saks Fifth Avenue; Gallery Camino Real, Boca Raton, FL; 18 carats, Birmingham, AL; Eve France, Houston. Givenchy Body Gleamers for Round-The-Clock panty stockings. Lord & Taylor; Hudson's; Bullock's. **Page 104:** Black enamel on 18k-gold earring. By Marsha Breslow. Sterling vermeil bangle by M.&J. Savitt. Belt, Ruza for Elegant. Henri Bendel. Christian Dior by Vision panty stockings. Charles Jourdan sandals. Charles Jourdan Boutiques. **Page 105:** Marsha Breslow 18k-gold drop earring. Morris Moskowitz pigskin belt. Lord & Taylor; I. Magnin. Marsha Breslow bracelet. Bloomingdale's. Christian Dior panty stockings. Arsho for Shoe Biz snakeskin sandal. Lou Lattimore. **Page 106:** Belt by Morris Moskowitz. Saks Fifth Avenue. Tess Sholom for Tess Designs bracelets. Hanes panty stockings. Sandals, David Evins. **Page 107:** Small Wonders earrings. Kimel sandals. **Page 108:** Small Wonders earrings. Pierre Cardin sandals. **Page 109:** Cathy & Marsha for Catherine Stein bracelet. Berkshire panty stockings. Sandals by Kimel. Mid-Feb., Jag, NYC. **Page 110:** Sash by Calvin Klein. See pages 114-115. Pierre Cardin shoes. **Page 111:** Burlington panty stockings. Sandals by Arsho for Shoe Biz. Lou Lattimore. **Page 113:** Above: Porsche Design for Customcraft. Saks Fifth Avenue; Neiman-Marcus; Holt Renfrew of Canada. . . . Center: Calvin Klein Bags. March, Saks Fifth Avenue; Neiman-Marcus; I. Magnin. . . . Below: Carrera Porsche Design. Peter Elliot, NYC; Sunglass Hut of America, Ft. Lauderdale, FL. **Pages 114-115:** Brass earrings and bangles by Marsha Breslow for Calvin Klein. Bloomingdale's; Bullock's. Calvin Klein sash. Saks Fifth Avenue; Marshall Field; Neiman-Marcus; I. Magnin. **Pages 116-117:** 1. Silk satin by LaFitte. Turnout at Henri Bendel; Hirshleifer's, Forest Hills, NY; Claire Pearone; Marie Leavell. To order at Saks-Jandel. Austin Zuur bracelet. Sandals by Garolini. . . . 2. Mid-Jan., Dayton's; Bullock's. Halston for Bausch and Lomb sunglasses. Capezio Ballet Makers shoes. . . . 3. Raincoat, Bergdorf Goodman; Lazarus; Bullocks Wilshire. Jeans, mid-Jan., Woodward/Lothrop. Fruit of the Loom T-shirt. Belt by Hélène Kaufman. Anne Klein shoes. . . . 4. Mid-March, Claire Pearone. La Bagagerie belt. . . . 5. Macy's, Herald Square, NYC; Garfinkel's; Lillie Rubin—South & West; Bullock's. Joseph Mazer earrings. Halston for Bausch & Lomb sunglasses. At fine department and specialty stores. Also available at professional eye-care centers. Sandals by Garolini. . . . 6. Mid-Jan., Dayton's; Bullock's. Ken Begun bracelet. Geoffrey Beene sandals. . . . 7. Bonwit Teller; Godchaux's; Sakowitz; Robinson's, California; Liberty House, Hawaii. Earrings by Joanne Cooper & Peter M. Morris Moskowitz belt. Bergdorf Goodman; Dayton's. Sandals by Kimel. Mid-Feb., Jag, NYC. . . . 8. Late Jan., Harvey's, Nashville; Sanger-Harris. Belt, see #7. **Page 118:** Joan Vass mohair-and-wool sweater (Sun Ray Yarn Co.). About \$145. Henri Bendel; Dorso. Perry Ellis for Portfolio brushed silk pants. About \$110. Bloomingdale's; Neiman-Marcus. Watch by Seiko. Macy's, Herald Square, NYC; Schubach Jew-

elers, Salt Lake City. **Page 119:** Pigskin gloves, Mark Cross, NYC. Rolex watch. Hausmann et Cie, NYC; Mednikow Jewelers, Memphis. **Page 120:** Saint Laurent Rive Gauche wool gabardine blazer, about \$600; worn with navy and Lurex striped T-shirt, about \$160; and black wool gabardine trousers, about \$330. Saint Laurent Rive Gauche; Boutique Femme, NYC; Manhasset, NY; Chevy Chase and Washington, DC. Also at Eleganza, Millburn, NJ; Hattie. All accessories, Saint Laurent Rive Gauche. **Page 123:** Saint Laurent Rive Gauche red wool pullover, about \$370; worn with blue wool jersey pants, about \$360. Saint Laurent Rive Gauche; Boutique Femme, NYC; Beverly Hills. Also at Younker-Kilpatrick; Swanson's on the Plaza. Saint Laurent Rive Gauche accessories. **Page 125:** Cotton chenille cardigan, about \$255; wool flannel skirt, about \$325; and cotton piqué strapless top, about \$370, all Chloé. Saks Fifth Avenue; Nan Duskin; Rich's; Hattie; Neiman-Marcus; Charles Galloway. Pasquali for Chloé sandals. **Page 127:** Chloé puckered silk crêpe de Chine strapless top, about \$495; and matching skirt, about \$730. Saks Fifth Avenue; Nan Duskin; Lou Lattimore; Creed's, Toronto. Chloé accessories. Sandals, Pasquali for Chloé. **Pages 150-151:** Cotton/polyester/Lycra leotard by Danskin. Available at all Danskin Boutiques. **Page 153:** For Mary McFadden, see page 167. Kenneth Jay Lane earrings. Elizabeth Arden Salons; Bullock's. Necklace, Joanne Cooper & Peter M. Lord & Taylor; Honore Antique Jewelry, Hackensack, NJ; Gallery Camino Real, Boca Raton, FL; Featherstone, Dallas. Makeup: Shiseido's Moisture Mist treatment makeup for the face—Peach Bisque Liquid Foundation and Glazed Cinnamon Blusher; for the eyes, Gun Metal, Glazed Plum and Polished Amethyst Eye-shadows, Black Fashion Stick Eye Liner, Black Auto-Mascara; for the lips, Really Red Lipstick and Wine Gloss. **Page 155:** Snake-skin jacket, Bill Blass Ltd., about \$995. To order, Saks Fifth Avenue. At Swanson's on the Plaza; I. Magnin. Marsha Breslow 18k-gold earrings. Bloomingdale's. **Page 156:** Private Eyes Sunglasses. Macy's, Herald Square, NYC; Filene's; Charles A. Stevens, Chicago; Bullock's. Ring by Joanne Cooper & Peter M. Hanae Mori—79th Street; Gallery Camino Real, Boca Raton, FL; Featherstone, Dallas. **Page 158:** Right: Bracelet, Tess Sholom for Tess Designs. Sandals, this page, Geoffrey Beene. **Page 159:** Carol for Eva Graham bracelet. Kimel sandals. **Page 160:** Left: Earrings by Beth Moskowitz. Henri Bendel; Montaldo's; The Twenty-Four Collection. Bracelet by Marsha Breslow. Bloomingdale's; J.E. Caldwell, Philadelphia. Morris Moskowitz belt. Bergdorf Goodman; Dayton's. . . . Right: Earrings by Anne Klein for Carnegie Industries. Saks Fifth Avenue. Necklace, Terrafirma. The General Store, NYC; Jamie's, Hendersonville, TN; Sakowitz. **Page 161:** Belt, La Bagagerie, New York and Beverly Hills. Porsche Design Watch. Bonwit Teller; Jerry Magnin, San Francisco. **Page 162:** Left: Belt from The Marley Hodgson Collection. Sea Island, NYC; Leslie & Co., Houston; Glenn Laiken Alendales, Los Angeles. Shoes by Melissa and Reed Evins for Two City Kids. Bergdorf Goodman; Cyrk & Co., Oklahoma City. . . . Right: Hair tie by Bobby Breslau. **Page 163:** Hair ties by Bobby Breslau. **Page 164:** Left: Timer, around neck, by Shiva International. Hoffritz. . . . Right: Rolex watch at Hausmann et Cie, NYC. **Page 165:** 18k-gold watch by Rolex. Bucherer Jewelers, NYC; Mednikow Jewelers, Memphis; Donovan & Seamans, Los Angeles. **Page 167:** Left: La Bagagerie belt. Capezio Ballet Makers shoes. . . . Right: Cummerbund, Mary McFadden. Kimel sandals. **Page 168:** Joseph Mazer earrings. Belt by Ruza for Elegant at Henri Bendel. Bracelet, Marsha Breslow. Bloomingdale's. **Page 169:** Earrings, Jewelry Designs by Suzy. Abbe Creations belt. Altman's. ▽

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VOGUE PATTERNS

(Other views, yardages, details of pp. 168-169)



7291



7286



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 Fairfield: Fairfield Department Store
 Guilford: Lupone's
 Guilford: Shape Shoppe Inc.
 Hartford: G. Fox & Co.
 Naugatuck: Breen's, Inc.
 New Haven: Edward Malley Co.
 Northford: Village Clothes
 Old Saybrook: Greenberg's
 Putnam: The Bugbee Corp.
 Ridgefield: Trendsetters
 Seymour: S. A. Isaacson
 Stamford: Bob's Sports
 Waterbury: Howland Hughes
 West Haven: A. Horowitz
 Wilton: Wilton Department Store

DELAWARE

Christian: Rovner's
 Lewes: Beauchamps
 Millsboro: Alice's Clothes Tree
 Newark: Newark Department Store
 Wilmington: Mitchell's Family Store

DISTRICT OF COLUMBIA

Washington, D.C.: Reynas Fashions

MAINE

Augusta: Town and Country
 Biddeford: Butler Department Store
 Biddeford: Polakewich
 Blue Hill: Madeline's Fashions
 Boothbay Harbor: The Harbor Shop
 Brunswick: Canterbury Shop
 Bucksport: Rosen's Department Store
 Damariscotta: Reed's
 Dexter: Reed's
 Ellsworth: Willey's
 Lewiston: Peck's
 Livermore Falls: Dunton's
 Machias: Machias System Co.
 Portland: Porteous Mitchell
 Rockland: Senter-Crane Co.
 Rumford: The Delle Shop
 Sanford: Hooz Apparel
 Skowhegan: Kennedy Crane Co.
 Waterville: Stern's Dept. Store
 Yarmouth: M. L. Barbour and Son
 York: Harbour House

MARYLAND

Annapolis: The Brittany Shop
 Annapolis: Lipmons Quality Shop
 Bowie: Peebles Department Store
 Cumberland: Cumberland Cloak & Suit Company
 Easton: Peebles Department Store
 Frostburg: Mary Carol Shop
 Laurel: Vogue Shop
 La Vale: Casual Inc.
 Lexington Park: Peebles Department Store
 Waldorf: Peebles Department Store

MASSACHUSETTS

Adams: Edwin P. Shea
 Belchertown: The Town Togger
 Bridgewater: Gotshalk's Fashions
 Dedham: Geishecker's
 Hudson: Hudson Shops
 Marlboro: James Golden
 Marshfield: B. M. Feinberg
 Middleboro: Boston Store
 New Bedford: Sadow's
 Newton Center: Greenfield's
 North Attleboro: M. A. Vigorito & Sons
 Norwood: Orent Brothers
 Orleans: Charles H. Watson
 Pittsfield: Gail's
 Plymouth: Buttner Co.
 Quincy: Remick's Co.
 Southbridge: Kouri Edwards, Inc.
 Stoughton: Women's Apparel Shop
 Taunton: Goodnow's
 Three Rivers: Walter K. Wojcik
 Wakefield: Jerri-Lu Fashions
 Walpole: C. E. Holt Co.
 Waltham: Grover Cronin
 Westfield: Brundages
 Whitman: Sally Dress Shop
 Winchendon: Loretta S. Fashions
 Winthrop: Michael's
 Worcester: R. H. White

NEW HAMPSHIRE

Colebrook: Hills Department Store
 Concord: Dorothy Bailey Shop
 Conway: The Fashion Corner
 Dover: Morton's of Dover
 Hanover: Wards Department Store
 Hillsboro: Tasker's for Hillsboro
 Laconia: Dennis O'Shea
 Lebanon: Currier & Company
 Manchester: James W. Hill Company
 Manchester: Lynch Corporation
 Milford: Mother Daughter Shop
 North Conway: Robbins & Kolln
 Peterborough: Derby's Department Store
 Peterborough: Tasker's for Peterborough
 Plymouth: Style Center
 Somersworth: Christine's

NEW JERSEY

Atlantic City: California Slack Shop
 Bayonne: Paramount Shop
 Bricktown: Zaksons
 Bridgeton: Rovner's
 Closter: Patio Shop
 Jersey City: Thorne's
 Keyport: Muriel Frocks
 Livingston: M. Epstein
 Morristown: M. Epstein
 Newark: Hahne's
 New Brunswick: Connie's
 New Providence: The Dress Shop
 New Shrewsbury: Kinkel's
 Northfield: House & Garden
 Paramus: Stern's
 Passaic: The Fair
 Passaic: Hilda's Fashion Corner

Paterson: Meyer Brothers
 Perth Amboy: Paramount Shop
 Pompton Lakes: Gelmans
 Pompton Lakes: Singers Department Store
 Ramsey: Shirlandes
 Ridgewood: Sealfons
 Somerset: M. Epstein
 Somerville: Reinhardt's
 Summit: Brooks of Summit
 Tenafly: Tenafly Department Store
 Toms River: Zaksons
 Vineland: Marrene Ladies Shop
 Vineland: Rovner's
 Wayne: Meyer Brothers
 West New York: Lily Shoppe
 West New York: Warjacs

NEW YORK

Albany: Lil & Lou
 Batavia: Surprise Store
 Buffalo: Adam, Meldrum, Anderson
 Cairo: Rose's Fashions
 Canajoharie: Conover's Department Store
 Carmel: Ann of Mahopac
 Chatham: B. H. Delson Co.
 Corning: Gates Rockwell Corporation
 Cornwall: Edgars Wearing Apparel
 Delmar: Delmar Department Store
 Dover Plains: Ellen's Dress Shop
 Dunkirk: Town and Country
 Elmira: Iszard's
 Fultonville: The Togger
 Genesee: Village Corner
 Gloversville: Argersingers Department Store
 Highland Falls: N. Kopald
 Hopewell Junction: Hair Now Boutique
 Horseheads: J. H. Cohen
 Ithaca: Rothschild's
 Jamestown: Bigelow's
 Latham: Interstate Stores
 Mahopac: Mahopac Fashions
 Monroe: Lil's Emporium
 New Hartford: Doyle-Knowler Co.
 New Windsor: Fish Freinhar
 New York: A. H. Sportswear
 New York: Empress Sportswear
 New York: Jean's Fashions
 New York: Medcraft Shop
 New York: Sydmor Shop
 New York: Wanamaker's
 Newburgh: Johnson & Hare
 Oneida: Joy's
 Palmyra: Pearsall Style Shop
 Penn Yan: Lown's
 Rome: Goldberg's
 Syracuse: Chappell's
 Syracuse: Dey Brothers
 Watertown: Empsall's
 Waterville: McLaughlin's

PENNSYLVANIA

Aliquippa: Staman's
 Allison Park: Deb & Dame
 Altoona: Bon Ton
 Altoona: Fisher's
 Altoona: Gable's
 Beaver Falls: Co. Hill Fashions
 Bradford: Tate's
 California: Zacks
 Carlisle: Wenger's
 Clearfield: Brody's
 Clearfield: Leitzinger's Brothers
 Denver: The Trunk
 DuBois: Penn Traffic
 Emporium: Judy's
 Hawley: Hawley Department Store
 Hazelton: Deisroths
 Hazelton: Fowler-Dick Walker
 Indiana: Brody Brothers
 Johnstown: Penn Traffic
 Mechanicsburg: Fern & Deb's
 Mechanicsburg: Ryan's Store
 Mt. Pleasant: Alex A. Ghantous
 New Cumberland: Esther S. Hempt
 Oil City: Brody's Inc.
 Philadelphia: Goldies Sportswear
 Philadelphia: Just Clothes
 Philadelphia: Rose's Corsetry
 Pittsburgh: Ed Cohen
 Pittsburgh: Kensington Place
 Pittsburgh: Prices of Oakland
 Saint Mary's: Berman's
 Somerset: Penn Traffic
 State College: Penn Traffic
 Sunbury: Lieb's
 Washington: Lang's
 Waynesboro: Worth's
 Wilkes-Barre: Fowler-Dick Walker
 Windber: Eureka Store

RHODE ISLAND

Barrington: Flo's, Inc.
 E. Greenwich: Silverman's
 Middletown: Barbara Lingerie Shop
 Providence: Fain Department Store
 Providence: The Linda Shoppe
 Riverside: Phyllis & Co.
 Warwick: G. Fox
 Wickford: Wilson's
 Woonsocket: McCarthy Dry Goods

VERMONT

Barre: Homer Fitts Co.
 Bennington: Corner Closet
 Brattleboro: J. E. Mann
 Bridgewater: Cameron's Casuals
 Burlington: Abernathy, Clarkson, Wright
 Burlington: Marion Boutique
 Hardwick: Racette Dress Shop
 Northfield: Morse's Fashion Center
 Poultney: Esther's College Shop
 Rutland: Fashion Shop of Rutland
 Springfield: Furman Department Store
 St. Albans: Country Casuals
 St. Albans: Wm. Doolin Co.
 St. Johnsbury: Hoveys Shop

VIRGINIA

Alexandria: Alma Shop
 Alexandria: Scott Shop
 Dumfries: Belle Stores
 Fairfax: Carol Shop
 Fredericksburg: The Fashion Plate
 Hayes: Carolyn Shop
 Manassas: Peebles Town & Country
 McLean: Eleanors Town & Country
 Springfield: B. J.'s Fashions
 Virginia Beach: New Image Boutique
 Virginia Beach: Willners
 Woodbridge: Peebles Department Store

WEST VIRGINIA

Chapmanville: J. H. Vickers
 Department Store
 Huntington: Anderson Newcomb
 Nitro: Van Buren's
 Oceana: Oceana Department Store
 Parkersburg: Dil's Brothers
 Parkersburg: Merchant of Venus
 Petersburg: W. E. Harman & Sons
 Ripley: Casto's Department Store

A LOVE LETTER TO BACALL

(Continued from page 131)

Combat is everywhere, in artists' studios, on stages, in the seeming innocence and gentility of bookshops, where novels and biographies—as Bacall is about to discover—jostle each other importunately for pride of place. The victims are numberless, the victors are few.

Plainly, Bacall is to be counted among the victors, and *By Myself* will be sure to add to her laurels. Of other victors in our time, only Garbo can be said to have out-distanced her, and it is not surprising that these two superlative women have much in common. As the years pass, they even come to look more and more alike; their bodies are tall and broad-shouldered and, seen from a distance, almost without gender. Their faces are serenely masklike and yet they have long since passed beyond the need for masking anything. Coolly, they guard their aloneness, they keep their distance. And each could salute the other with the same words, uttered in the same deep tone of voice: "Here I am. Make what you like of me. I have done what I wished to do. And I have done it by myself." ▽

Brendan Gill is the theater critic for "The New Yorker" magazine, author of "Tallulah," "Here at The New Yorker," and, most recently, with co-author Dudley Witney of "Summer Places" (published by Methuen).

ALAN ALDA: A WOMAN'S MAN

(Continued from page 133)

an accountant and a housewife who secretly meet once a year for twenty-six years. In Neil Simon's *California Suite*, Alda teams up with Jane Fonda and a big, rich cast, for a story about five couples who hole up at the Beverly Hills Hotel. Alda wrote the screenplay for *The Senator* (scheduled for release this spring), in which he acts the role of the rising politician who cannot reconcile his public and private lives—a problem Alda himself has faced and solved.

Alda's own private life is just that: private. He means it to be. For twenty-two years, Alda has been married to the former Arlene Weiss, a one-time clarinetist with a symphony orchestra and now a professional photographer who took the pictures of her husband on page 133. There are three daughters—in high school and college now—and a white frame house in northern New Jersey that has been a home for fifteen years.

It comes as no surprise that Alda has campaigned hard for the Equal Rights Amendment and is a member of Men for ERA: his admirers would expect no less. ▽

Gloria Emerson's "Winners and Losers," which won a National Book Award in 1978, describes her memories of the Vietnam war and its effects on the American people.

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